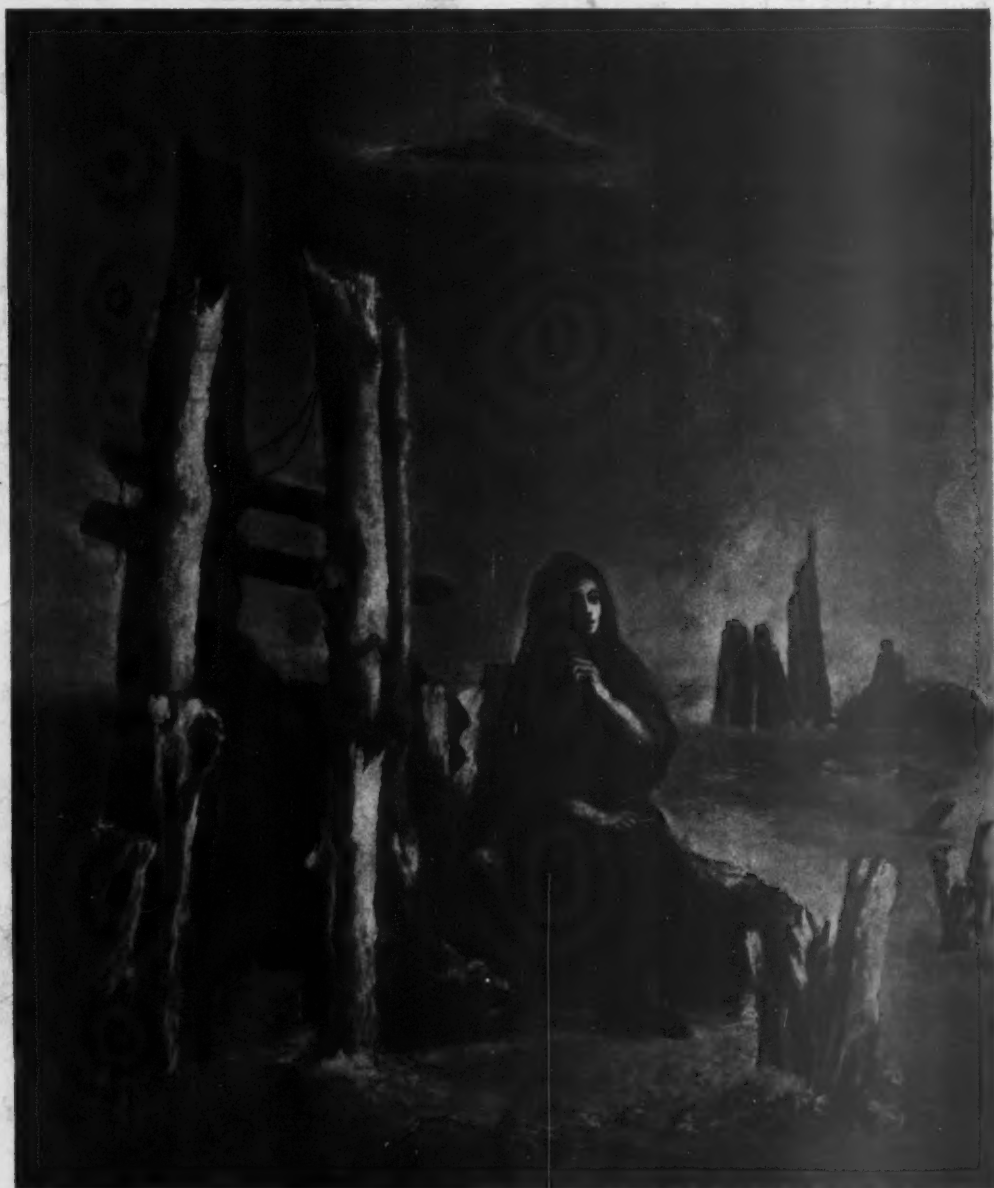


MARCH 1, 1945

THE

Art digest



The Widow by Julian Levi. See Page 21

THE NEWS MAGAZINE OF ART 25 CENTS

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Dallas Looks Ahead

DALLAS is a beautiful and wealthy city, one of the few places in the U. S. where the Great Depression did not check expanding construction. Also it is a cosmopolitan center for the empire that is known as Texas, giving competition to New York and Hollywood in the delicate matter of milady's garb. And yet, for some unfathomable reason, it is a tough place to run an art museum—even though that museum may be modern up to and including air conditioning. Therefore, this would appear to be the time, and perhaps the place, to mention the excellent job Jerry Bywaters is doing as director. This thought is born of the story (elsewhere in this issue) of the newly inaugurated purchase plan of the Dallas Museum, for it took intelligent administrative work to formulate and put into action this forward-looking program.

Briefly stated, the Dallas Museum has obtained the support of local art patrons to build an adequate purchasing fund with which to enrich the city's art treasury—thereby giving future drawing power for the best in art exhibitions, and advertising Dallas as the place whence other museums can obtain loans. Also it encourages pride of the people in the greatness of their own museum, through the sound basis of participation, for many a friend has been made by asking for help. Pointing toward a well-rounded museum collection, Dallas acquisitions will be grouped into three classes: regional art, national art and international art. A fourth category will sketch-in the earlier background of American art.

It looks as if the Dallas Museum is on its way toward obtaining some of the best of the nation's and the world's art, and at the same time giving material assistance to its own regional artists—and this is the ideal function for a museum cognizant of its public obligations.

HUMILITY:—It is essential to an art critic's functional value that he have the strength of his conviction. At the same time, and especially in view of the errors of the past, it is always pleasant to find a note of humility. This trait has appeared more and more of late in the writing of Edward Alden Jewell of the *Times*. Speaking of the new room of Paul Klee prints at the Museum of Modern Art, Jewell says of the artist's "world of private symbols and chirpings out of the unconscious":

"There are perhaps those who can, without difficulty, read Klee's endless hieroglyphics. I am not so fortunate. It all sounds reasonable enough, and frequently profound when expounded by critics qualified to explore the labyrinth through which Klee wanders. But confronted with the artist's own evidence, I always feel—strive as I may to feel otherwise—that it is significant as material for a psychiatric case-history rather than as art. Well, evaluations such as this should never be definitive. Maybe some day a great light will break."

ART ON THE RADIO:—Two issues ago we expressed in this space certain derogatory comments on being bored by art programs on the radio. Some readers agreed; even more

did not. Writes Herman Baron, director of the A. C. A. Gallery: "I agree with you that radio art talks are amateurish; nevertheless I feel that your editorial on the subject was unfortunate. Amateurs always pave the way for professionals and undue impatience with the former retards the coming of the latter. Gallery visitors do not find the broadcasts boring; they are interested in art and want to learn rather than to be entertained. And finally, these broadcasts bring visitors to the gallery."

MADISON SQUARE GARDEN:—There is an obvious line of direct kinship between fine art and the larger realm of antiques and decorative arts. The man who buys rare silver or a beautiful table, logically desires good examples of fine art to complete his establishment. The same holds for the picture collector, who is driven by his sensitivities to surround his treasured paintings with a suitable environment. Therefore, it is important news to the art world that Seymour Halpern has this year hired Madison Square Garden for the National Antiques Show—a location so spacious and centrally located that it is sure to draw thousands, thus encouraging collecting and stimulating public taste for the enduring beauty of the past. The show will open March 12 and continue through March 18. It is too bad that so few picture dealers known along 57th Street and its environs are represented; next year maybe they will be quicker to seize this opportunity to widen the circle of potential collectors.

THIS ONE HURT DEPT.—About the time Harding was succeeding Wilson (that is, before Roosevelt), the editor of the *DIGEST* had ambitions to be a professor of American history; even today he gets a professorial gleam in his eye when a friend forgets George Rogers Clark (1752-1818). Consequently, it hurt something like professional pride when E. G. Steele wrote: "Maude Riley may be hot stuff on distinctive pigmentation, spacial quality and plastic form, but she displays a cold spot in the History Department when (in writing of the Kennedy show of Washington items) she says, 'They show Washington as a Soldier (defeating Braddock in the smoke of battle).' Washington, in this instance, was fighting on the same side as Braddock and was defeated along with him. The British general was unfortunate enough to lose his life, while it was America's good fortune that George escaped." You see, the editor carefully proof-read the story.

DUAL JURY:—There continues to be some confusion among artists regarding the dual jury system which will be used this year in the second Pepsi-Cola competition. Artists have the choice of having their work judged either under the old single jury system or the new dual jury method. According to Chairman Arthur Crisp, those artists who wish to be judged by the personnel of both juries, modern and traditional, sitting as a single jury, can indicate this by tacking both the yellow and the grey entry cards to the back of their pictures. To date, about 25 percent are using both cards.

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March 1, 1945

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THE READERS COMMENT

No Crutches of Analogy

SIR: Ralph M. Pearson has revealed what modern painting is. It is not painting at all; it is music. Why, of course! And what, Mr. Pearson, is music, therefore? Is it too rigorous to observe that Mr. Pearson's dialectic is the classical fallacy of arguing in a circle? One mark of true art is that it is self-communicating. It needs no book of instructions like a formidable household gadget; nor any crutches of analogy to explain itself. Conversely, false art points to the virtues of every other art and then concludes verborosely that it, too, is good.

The historical pox of degeneracy never dies. It is epidemic today, disfiguring contemporary painting, poetry and prose. For we are a particularly clever generation in that we are consciously perverse. We deny all standards, even of enlightened rhetoric, and seek change for the sake of change.

—THOMAS O'MALLEY, *The Allied Synodic Societies*

Enjoys Pearson

SIR: Evelyn Marie Stuart, whose articles I feel sure are published by you in order to irritate intelligent artists, demands facility in handling the medium. Wise indeed is the critic, or even artist, who can know just how facile is the other fellow. Many artists labor and sweat in order to achieve that effect of facility which so invariably impresses the critics and dilettante artists. Serious and intelligent artists, under which class I consider myself, usually set a rather low valuation upon facility. Results of the handling of the medium are what count, not the ease with which it is handled. However, I hope that Evelyn Marie Stuart continues with her dumb articles, for she does occasionally draw retort in the form of something like Ralph M. Pearson's article.

—BROOKS WILLIS, *Los Angeles*

Defends Evelyn Marie

SIR: Evelyn Marie Stuart (whose department is the finest thing in the DIGEST) has two mighty advantages over her opponent: a thorough knowledge of both her subject and her medium; a real understanding of art and a superb command of the English language. Nor is she like the little boy who, seeing that he is losing the game, demands that the rules be changed. As she says, she uses words as defined by Webster.

—ELIZABETH RUSSELL MACK, *Atlanta*

"A Modern Viewpoint"

SIR: My congratulations on your new feature "A Modern Viewpoint." The ART DIGEST, as an impartial conveyer of art news and thoughts, needed just such a column to counterbalance the monthly Evelyn Marie Stuart article. I feel sure that you could find no more worthy an exponent of the modern point of view than Ralph M. Pearson, and I hope his column will be continued indefinitely.

—FRANK W. APPLEBEE, *Alabama Polytechnic Institute*

Likes Evelyn Marie's Punch

SIR: Let me express my admiration of Evelyn Marie Stuart's punchy little messages. I fail to recall a letter in rebuke to her based on the logic and common sense she displays.

—W. M. ROGERS, *Chatham, Mass.*

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Josephine Gibbs,
Associate Editor

Judith Kaye Reed,
Assistant Editor

Margaret Breuning,
Contributing Critic

Maude Riley,
Contributing Critic

THE Art Digest

PEYTON BOSWELL, JR., Editor

March 1, 1945

Janet Clendenen,
Editorial Assistant

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Edna Marsh,
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Classical Landscape (1805-08): WASHINGTON ALLSTON. Addison Gallery

Niagara Falls, 1860: JASPER F. CROPSEY

Chicago Surveys the Hudson River School in Major Exhibition

By C. J. Bulliet

MOST IMPRESSIVE JOB of assembling an exhibition the Art Institute of Chicago has done since the World's Fair summers of 1933 and '34 is "The Hudson River School," current through March 25, after which it goes to New York, opening April 17 at the Whitney.

Here, in 164 pictures, mostly oils, with a few watercolors and prints, is revealed in all its excellences, all its absurdities, the most important purely American art movement we have had, extending roughly from 1800 to 1875.

There have been many individual American paintings more important

than anything here shown, a few more important purely American artists, like Winslow Homer and Thomas Eakins. But, as a movement, starting in original experimentation, collecting into a more or less conscious group with definite aims, and proceeding to a climax, the Hudson River School is unique, outstanding in vitality, of native earthiness.

Frederick A. Sweet, Associate Curator of Painting, to whom belongs the chief credit for assembling the show, went not only to art museums all over the country, major and minor, for representative pictures, but into private homes, even garrets and basements. Chances are that several of his humble "finds," after exhibition in Chicago and New York, will be restored to their ancient honored places on the walls of front parlors.

Mr. Sweet's catalogue of the show, bristling with familiar facts, illuminated by many little sidelights of his own discovery, and fully and intelligently illustrated, turns out to be the best book that has yet been done on the Hudson River movement.

The show is a delightful tour of the American scene, from the Hudson River and the Catskills of Vanderlyn and Allston, to the Rocky Mountains and Western Indians of Thomas Moran and George Catlin.

While influenced at the outset by [Please turn to page 26]

New York Harbor from Weehawken: E. C. COATES. Scene of Burr-Hamilton Duel



March 1, 1945



Reclining Nude: PAUL CADMUS

Los Angeles Opens American Drawing Biennial

By Arthur Millier

AMID CRIES of "We wuz robbed!" from local artists who had a legitimate beef, and preceded by an "Artists' Protest" show in a dealer's gallery, the Los Angeles County Museum opened on Feb. 18 what might well be the finest exhibition of contemporary American drawings ever assembled. Entitled the First Biennial, it consists of 603 drawings by 203 artists.

The display, a clear-cut triumph for Director Roland McKinney's knowledge of the field, reveals the astonishing variety and vitality of our present-day art and presents a panorama of American subjects and ideas. It further shows that few painters or sculptors ever succeed in carrying through into more complicated mediums the freshness, sensitivity and vigor expressed in their drawings.

The protest was justified. The prospectus said nothing about invitations and gave the impression that this would be a juried exhibition. Yet 501 of the drawings are here by invitation and

only 102 were selected by jurors Paul Clemens, Rico Lebrun and Henry Lee McFee. A number of Eastern artists joined local ones in the "protest" show at the George Gastine Galleries and several artists had works in both exhibitions. It was carefully explained that they did not protest the big show itself but the failure to state in advance the method of selection.

As your correspondent, with McKinney and Francis de Erdely formed the jury of awards (Walt Disney and Maurice Block, announced jurors, being out of town), he naturally thinks the five drawings awarded purchase prizes to be among the best, though in such an enormous show there are many bests.

Ejnar Hansen's *Last Portrait of Sadakichi Hartmann* (charcoal), a wonderful evocation of a strange personality in powerful yet subtle modelling, won the Myra T. Hershey award of \$350 for this Pasadena artist whose work rates national attention.

Martyl, young Chicago artist, won the Walt Disney award, \$250, with *Detail*, a bold ink study of two heads, one of the show's most arresting works.

Portrait of Anne, a delicate, classical pencil drawing by Jerry Farnsworth of North Truro, Mass., richly deserved its \$250 anonymous award. Farnsworth's five entries, studies of figures and beach creatures, are expressions of a finely cultivated mind. Each seems perfect.

Air Raid Miscarriage (charcoal), by Millard Sheets, which won the \$250 Art Center School award, is the boldest statement about war in the exhibition. In a sculptural summing up as simple and single in form as an ancient Tarascan clay figure, a wounded Burmese woman lies on the ground, tense with fear and pain. She has miscarried. Sheets actually saw this woman after our planes had bombed a friendly village by mistake. The experience profoundly affected him and this great, courageous statement about war's tragedy resulted.

The Museum Patrons' award secured William Gropper's amusing *Diogenes* (wash) for \$125. The prize drawings

now belong to Los Angeles museum.

The jury gave a special citation to Rico Lebrun, none of whose five drawings was available for purchase, being loaned by a collector. Lebrun's *Study for 'Night'* and *Woman Running* are, to my thinking, the finest drawings on view. The first is really a page of figure studies in line, yet the composing instinct of this artist wove them into a fine design. *Woman Running* is just sheer magic. This massive peasant and the wind against which she runs become one in a marvelous wedding of line and tone.

Nearly all the drawings in this show represent creatures, objects or scenes. Abstractions are few and, when limited to black and white, not too rewarding. There are five lively abstract "drawings" in gouache by Alexander Calder, but they are as much dependent upon their bright colors as their lines for effect.

The most rewarding drawings, to my taste, are the many studies, sometimes deliberately done with a painting in view, but more often originating as pages from sketchbooks.

Two groups of small drawings are especially fine. They are Isabel Bishop's delicate pen and wash figure studies, especially *Seated Nude*, tremulous with Rembrandtesque sensitivity, and the four groups of ink, pencil and crayon sketches of theater, market and circus folk and horses by Lee Jackson. This artist captures character and movement through a rare perception of the rhythms which express them.

John Carroll is another whose drawings triumph here. His *Reclining Nude* is drawn in nervous, unbroken yet precise line with just enough tone to give substance and luminosity. These and such pure line drawings, as the several by Henry Varnum Poor and Morris Kantor, make a strong case for drawing as expression through fine line and merely suggestive tone, as against the block-buster type of drawing which uses deep tones to compensate for lack of color.

Here are some of the many drawings which impressed this reviewer. The list could easily be many times as long:

The study for *Moaners Bench* No. 2

[Please turn to page 33]

Portrait of Anne: JERRY FARNSWORTH
Awarded \$250 Purchase Prize



Last Portrait of Sadakichi Hartmann: EJNAR HANSEN



Canadian La Palme Hands Us a Laugh

IN A RICH ARCADIAN ACCENT, a pint-sized artist from Canada (he says he is rationed) explained his presence at the Bonestell Galleries in New York, where 19 of his gouaches are shown:

"I come to New York quite often to be stimulated. One grows stale and set in his thought unless he keeps in touch with what's going on."

After I had been around the walls of the gallery three times: once to laugh with every picture, once to enjoy the intrigue of intricate and interlaced design in each striking composition, and once to puzzle out the many hidden details of a humor which is direct and raucous and again very subtle, I hastened away to spread the news:

New Yorkers wanting to be stimulated are herewith invited to meet La Palme and his "murals."

This perfectly hilarious series of war paintings (for that's what they are) developed from a commission La Palme had from the Canadian Army to paint a drop curtain for the barracks stage at Val Cartier camp. It was to be "educational" and to "celebrate the virtues of the army."

He painted a scene of Dive Bombers—the first in history. God is up in the righthand corner creating Earth (and having some trouble with it). White-robed angels with gold trumpets are dive-bombing the red devils of Greed, Lust, Indolence, Avarice and Deceit. The next is of Neanderthal man, fighting for "vital space" and throwing Hand Grenades (skulls and boomerangs) as they carry off the day (and the women).

An Egyptian miss takes a ride in a "jeep," a chariot—this progressive story of woe being told in the manner of an Egyptian fresco. The Trojan Horse carries the first Fifth Columnists; armored elephants at Carthage are the first Tanks which warriors' arrows can't penetrate; the Hindus hold their noses against Alexander the Great's poisoned gas. Desert drums are the first Office of War Information; mass death was furthered in the Renaissance by Da Vinci and the Borgias; a "War of Nerves" is the American Indian custom of tying captives to a stake; the Amazons were the first WACs to frighten all fighting men, etc. etc.

Each striking poster reflects either the form, or the color, of art of the day it relates. Reproduced in color prints, the series would furnish the best laugh any publisher or any war artist has given us since war began. It's a much needed tonic that the French-Canadian has brought with him to New York!—MAUDE RILEY.

Enters for Lady Mendl

The Francis Taylor Galleries, Beverly Hills, reports the purchase of Angna Enters' painting, *Procession of British Monarchs on Champs Elysees*, by Lady Elsie Mendl. The versatile painter-author-dancer is currently under contract with Metro-Goldwyn-Mayer, after finishing the most extensive tour of her career in her one-woman theatre. A one-man show of her work opens soon at the Taylor Galleries.



Figure Painting: ERIC ISENBURGER

Isenburger Adds Depth to His Natural Charm

IN HIS THIRD EXHIBITION at the Knoedler Galleries, the work of Eric Isenburger comes up in the world by moving downstairs. Within a few years this young German-born, Paris-trained artist has earned his right to a main floor showing in one of New York's oldest and best known galleries.

Something has been added to Isenburger's canvases, which captivated audiences with their ingratiating charm and unflinching taste from the start. The charm and taste are still present in copious quantities, but he has gained in depth (both figuratively and literally), paint quality and texture. He still lays his paint on thinly, often superimposing dark on light with glazes in between in a way that gives more solidity and luminosity to the canvases. The result gives the effect of a darker, richer palette, with designs pointed up and dramatized by touches of black which is used to a greater or lesser extent, and with excellent effect, in most of the paintings.

As usual, the show is a varied one, composed of figure pieces, interiors, landscapes and still lifes. Handsomest and most plastic of all is *Figure Painting*, which glows with warm flesh tones in the round, accented with judiciously placed reds and blacks of varying intensity. In the large and dramatic *Self Portrait*, the feeling of depth of the studio, and the distance between the artist at work in the foreground and

the model in the background is particularly strong. The color is luscious, but, although it presents an interesting and here well solved problem in composition, I'm not too happy about the current fashion of cutting a painting vertically in the center—in this case, by the easel and canvas.

The Dutch Door must be noted for its fine pattern and cool color, *Model* in a charming interior setting for its warmth and intimacy, and *Mandolin I* again for color and design. The landscapes, as is quite proper, partake more of Isenburger than the familiar Woodstock countryside which served as model. But if you look carefully you can see the red chimney of Eugene Speicher's house just visible through a tangle of birches, and a huge, blackly bare tree frames the cool grey back of Bradley Walker Tomlin's place.

—JO GIBBS.

Syd Browne Wins

Latest news of T-5 Syd Browne, known to New York art circles as a regular exhibitor of fine etchings, came from Fort Belvoir where Browne has been stationed since July 1943 at Headquarters Detachment, 1st Battalion, AS-FTC. Only member of that Post to enter a painting in the 7th Annual Outdoor Art Fair conducted by the Washington *Times-Herald*, Browne took second prize for a watercolor called *Along the River*.



Return of the Prodigal Son: THOMAS BENTON

Dallas Formulates Intelligent Buying Plan

THE DALLAS MUSEUM has inaugurated its alert long-range program for building up its collection of contemporary American art with the purchase of five paintings and the formal acceptance of the gift of a sixth. Bought from the museum's current exhibition of Contemporary American Paintings are *Prodigal Son* by Thomas Benton; *Peter* by Henry Varnum Poor; *The Letter* by Gladys Rockmore Davis and *Model Arranging Hair* by George Grosz. Fifth purchase is *Along the Arkansas* by Otis Dozier, who held a one-man show at the museum last season. Presented to the museum by Mr. and Mrs. Chester Dale is *Mr. and Mrs.* by Guy Pene Du Bois.

The Letter: GLADYS ROCKMORE DAVIS. Bought by Dallas.



The purchases, which were made from a special fund assembled by a museum committee headed by Summerfield Roberts, mark the beginning of a forward-looking acquisitions plan. Grouped into three classes, the purchases will illustrate contemporary work in regional art, in national art and in international art. A fourth group of acquisitions will be made to increase the museum's collection of earlier work. In addition to the purchases already announced, are several more contemporary American paintings now under consideration by Director Jerry Bywaters and his associates, and further acquisitions will be made at regular intervals.

Portraits of Artists

HARRY STERNBERG has executed a witty series of serigraphs in which he portrays a number of prominent artists in manner so characteristic of, first, the artist himself and, second, the artist's painting idiosyncrasies, that they are immediately recognizable. One of few previously exhibited is that of Walkowitz, shown among his many portraits at Brooklyn Museum last winter. Isadora Duncan and her scarf float in dancing poses all around the white-haired, wrinkle-browed little artist.

Picasso has taken a cock across his lap and his head forms three images while his palette and other accoutrements are abstracted into typical patterns (see reproduction last issue). Dali is done like an old-fashioned engraving. The canvas on which he paints is melting and crutch-propped; Dali himself is full of holes and peers through a tattered kerchief. Both Evergood and Jules share their pictures with the slum people about whom they are concerned. Kuniyoshi is sorely entangled with legs of upsidedown tables and "tired" girls. Gropper's blue eyes dream of more lithographs of refugees, blasted trees, gluttonous politicians, etc. And the Soyars are made inseparable from the models that characterize their paintings.

It is an exceedingly clever conception, carried out with virility and much good humor. The A.C.A. Gallery shows them through Mar. 3.—MAUDE RILEY.

Eugenie Marron

An exhibition of work executed in the past three years by Eugenie Marron is currently on view at the Lilienfeld Galleries in New York. Daring color and boldness of attack are displayed in all of these canvases, which are highly personal expressions. A seeming uncertainty in respect to concept and composition gives the feeling that the painter has not yet fully developed. At such time as there is greater realization in this direction by the artist, much highly articulate work should result.

The overall trend of this work is abstract and semi-abstract, although a canvas entitled *Madonna* is a rather objective note. Most satisfying of the canvases are *White Veil*, one of the most subtle of the abstracts, and *Woman in a Garden*, with its well handled yellows and oranges. *Still Life* is a good start.

—BEN WOLF.

Paul Manship Honored

The well-known American sculptor, Paul Manship, will be awarded the National Institute of Arts and Letters' 1945 gold medal for "his distinguished and prolific achievement in the field of sculpture," Arthur Train, president of the Institute, recently announced.

The medal is awarded only once in nine years to a sculptor, being presented to outstanding figures in other arts during intervening years. Former winners in sculpture are George G. Barnard, 1936; Herbert Adams, 1926; Daniel Chester French, 1917, and Augustus Saint-Gaudens, 1907. The formal presentation will be made next May during the annual ceremony.

Maurice Becker

THERE IS a special flavor about the paintings of Maurice Becker, American, whose recent oils and watercolors are shown at the Macbeth Gallery through March 10. One can feel his intelligence at work, cautiously restraining any headlong impulses to render passages of his picture by any of the idioms that compose 90 per cent of painting. He is deliberate, introspective, and what paint goes onto canvas is put there following decision, one feels. But coupled with this restraint imposed by mind, is a natural sensitivity to color, and a personal conception of balance and arrangement. In these manifestations, Becker's oils and watercolors are alike. And because of them, they are unlike the paintings of others.

Becker shows two Mexican subjects—an oil of two bull fighters in the ring in which the forms are not merged in action but treated separately and studiously, and a watercolor of horses and peons *Outside the Cantina*. On the *Maine Coast* is a compelling composition of rocks, and figures looking out to sea in an attitude of expectation. It is beautifully coordinated.

One quarry picture centers the figure of a boy bather, painted with fine understanding of the figure. The large canvas, *Conversion*, expresses summertime in the rendering of the bare flesh of bathers and picnickers who seem enveloped by the refreshing air of this cool-keyed wooded glade. But in a second quarry picture, deep and solid colors are overlaid with lighter and luscious pigment, pulled over the surface. The effect is not atmospheric but rich and sensuous.

—MAUDE RILEY.

Paulette Goddard, long a Waldo Peirce "fan," has just received another painting to add to her collection of that artist's work as a present from her actor husband, Burgess Meredith. The canvas, entitled *Siesta in the Barn*, was included in Peirce's one man show held at the Midtown Galleries last year. It caused considerable interest, at that time, because of the unusual circumstances surrounding its creation. The artist had long cherished an ambition to paint a nude reclining in the hay in his Maine barn, but being fearful of his rural neighbors' unfavorable reaction to such an enterprise, felt obliged to execute the canvas in his New York studio employing a professional model. The result is held by many of his admirers to be among the best of his figure paintings, showing stronger command of form.



Bobcats: ROSELLA HARTMAN

The Cat Family Sits for Rosella Hartman

ROSELLA HARTMAN'S exhibition of paintings, watercolors and drawings, at the Rehn Galleries, is her first one-man show in nine years. It marks her gain in breadth of design and authority of handling—the tremendous tiger, *Royal Bengal*, is alone proof of this gain, but it, also, reveals that she continues to put her individual stamp on everything that comes from her hand.

Miss Hartman knows the exact character of the animals she represents, whether the graceful deer poised on its tiny hoofs, apprehension in every line of its delicate body, or the whole family

of cats, jungle or domestic, with their beautiful textures of fur and stealth of feline movement. Yet with all her knowledge of structure, of rippling muscles under tawny coats, heavy pads with half-sheathed claws, the set of the weighty head on the powerful neck, she avoids mere description. Her canvases depict not so much realistic animals as embodiments of vital ferocity, of latent cunning, of terrible power.

The enormous tiger in *Prowling*, pausing with uplifted paw, enmeshed in verdure, leaf and vine, that weaves a handsome tapestry about it, is a symbol of lurking horror. *Bobcats*, with their decorative setting of rock and fern are minor phases of ferocity.

If anyone suffering from ælurophobia decides to avoid this exhibition of cats, he should realize that there are many other facets of interest. The drawings of exotic Mexican scenes with the delicate precision of line and wealth of tonal richness that have always characterized this artist's draftsmanship, a number of still lifes, particularly *Wild Lilies*, and a watercolor of exquisitely-realized *Indian Antelopes* are, also, included in the showing. And for good measure a drawing and a watercolor of nudes which possess an easy resiliency of posture and soundness of form.

But for many of us the cats steal the show, whether the domestic *Mother and Kitten Playing*, the proud king of the beasts, *Leo*, superb in his insolence, the gay antics of *Leopard and Cubs* or the challenging approach of two back fence Toms in *Hey! You Wanna Fight?* In all these examples there is a remarkable seizure of animal gesture in effective designs and fluent patterns.

—MARGARET BREUNING.

Heade Monograph Coming

A monograph on Martin J. Heade, the recently rediscovered 19th century American painter, will be published soon by the Macbeth Gallery. Those having first-hand information about Heade are invited to write Robert McIntyre, the Macbeth Gallery, 11 East 57th Street, New York.



Girls with Toy Boat: PICASSO (Oil and Charcoal, 1937)

One American's Admiration of Picasso

AMONG LIVING ARTISTS, Pablo Picasso undoubtedly has been the most extravagantly worshiped and the most maligned for the longest period of time. He has been A-1 as news copy for more than 25 years and his every mood is regarded as of utmost importance by every modern artist in the country. More so here, perhaps, than in France where he has lived and worked most of his life.

The United States has become the main market for Picasso paintings, some American collectors having gone in heavily, almost to the point of exclusion, for Picasso works.

In 1938, when the Museum of Modern Art held a large Picasso show, the museum's attendant publication accounted for close to 400 works by Picasso owned in America by 47 private collectors and 23 museums and universities. The Modern drew on 55 of these sources for its exhaustive show, as well as 13 lenders of French and English address, including the American woman, Mrs. Meric Callery, whose collection is the subject of our present consideration.

The Buchholz Gallery is showing (until March 17) the 31 Picasso works which Mrs. Callery bought during the 1930s from Picasso during her residence in Paris. Among her paintings are several which came over here in 1941 and are therefore the latest importations to this country although the latest date appearing on any of the works is 1939.

Considering the increasing whispering campaign which would have Picasso "done for," the news that he has joined the Communist Party and will probably paint propaganda pictures now, the still later news that the French Government has employed him (some say conscripted him) to go to the front as war artist, this exhibition may be said to "do right by Picasso."

Between the presentation Curt Valentin has given these paintings, drawings and etchings, and the selections Mrs. Callery has made from the Spaniard's extensive oeuvre, this becomes the most pleasurable Picasso exhibition we have seen in New York. (The Philadelphia

Museum presented the collection in January and included 10 more Picassos and the collector's six oils and two drawings by Fernand Leger.)

Among the "important" and brilliant works gathered by this American woman are the classic *Fontainebleau*, the three rosy women in monumental disposition; the fluid *Nude on Black Couch*, done a decade later; the closely following *Interior with a Girl Drawing*, the most colorfully brilliant painting in the show. In this picture, the double-profile girl is accompanied by a double-profile picture frame. Dressed in bright emerald green, she sits on the floor among her drawing materials and another figure dressed in bright purple weeps, or sleeps, upon a centered table.

Girls With Toy Boat, 51 by 77 inches, is almost devoid of color, the surrealist figures being buff colored and modeled with white chalky paint and charcoal.

[Please turn to page 31]

Arizona No. 2 by Ozenfant. On View at Passedoit until March 17. (See Article Next Column.)



Four Years of Ozenfant

AMEDEE OZENFANT, French artist, writer and teacher, came to this country in 1937 and is now an American citizen. The paintings shown at this time at the Passedoit Gallery Ozenfant did between 1940 and 1945; the largest of them, *Love and Jealousy*, having been in process from 1941 until this year (although it is in no way comparable in complexity to some of the many-figure compositions that have occupied him at other periods.) In *Love and Jealousy* there are only three figures—two for love and one for jealousy. It is not a passionate picture. For Ozenfant, remember, is a Purist. Or at least he was until he and other people began saying that he had abandoned Purism.

The painting is a study in limbs, fingers and toes and is painted in flat, fresco-like, earth colors, mainly ruddy. It seems to me that in the reduction of form to conventions, and in the studied denial of emotion in the selection of colors, the painting comes out as pure as the purest of the bottle-and-glass studies by which the French artist practiced Purism for so long. From the title, and the dating, one would expect that both emotion and a knotty artistic problem were involved in the making of this picture. But as a matter of fact Ozenfant had perfected this group as a beautiful drawing back in 1941 and he had then called it *Maternity*. With color added, and with the slight alteration of one lower lip pulled ill-humoredly forward, this version came about. As the painting now stands, it seems to have been born quite easily without a struggle, and it has much dignity, if no fire.

Otherwise, there are two handsome paintings composed of rocks that look like red beef and spareribs—the strange formations of Arizona country where clouds play pop-the-whip and mirages come up like thunder (see reproduction).

Another impressive conception is one called *North Pacific*, a purplish night over a mountainous lake wherein the maternity, or jealousy group re-appears. Odd indeed is *Andromeda* asleep, beauty-rest-wise, on an undulating rock seen in two of the pictures. There is still another instance of repeat motif; and Ozenfant seems to cling to the tangle of limbs as a device by which his pictures can remain two-dimensional without being barren of complexities.

The exhibition is extremely interesting in spite of the uneasy constraint the artist's stringency of emotion imposes on the beholder.

—MAUDE RILEY.

Life in Palestine

Murals and paintings of modern Palestine by Arye Leo Peysack are being shown at the 92nd Street Y. M. H. A. New York, through Mar. 4. Born in Germany, the artist has lived in Palestine since 1922 when he went to Jerusalem. His canvases depict the life of his people—the sacrifices of the pioneer Zionists, their reclamation of the desert and the great health work which has made Palestine the medical center of the Near East.

The artist has held previous exhibitions in Europe and Washington, D. C.

Donati Extravaganzas

LAST YEAR, a new talent was introduced to New York by the Passadoit Galleries. Enrico Donati, Italian-born painter hailed as a surrealist, was immediately given the blessings of Andre Breton, without whose approval one cannot go very far within the closed circle of surrealists who dwell in New York. "I love Enrico Donati's painting as I love a night in May," Breton wrote in his catalog foreword. Perhaps it should be reported that this incident caused a bit of trouble and for a while, some of the surrealists didn't speak to others and those who did, said the wrong things.

Caresse Crosby, whose gallery in Washington, D. C. is flavored by her own eccentric and internationally known personality, came to the rescue and showed Donati's paintings one Night in May, requiring that guests come bedecked in May flowers. It was a brilliant occasion, socially.

This year, Donati turns up at the Durand-Ruel Galleries with 10 paintings bearing obscure French titles, and no foreword. The gold and white fluttering forms that danced across a cerulean field, and made Breton think of Spring, have given way to black night skies and strong deep colors.

Donati's exhibition challenges those who think they know what surrealism is. For no paintings could be more non-objective (subjectless) than these. They are dazzling in their often fantastically lighted, dramatically conceived passages of make-believe form. Impulse rules the painting in all parts of the sometimes extremely large canvases and by so free a method of working, Donati achieves some remarkable "effects." What the paintings lack, no matter what classification one ascribes them to, is form.

The galleries of Durand-Ruel will probably be stamped again—for *Vogue* magazine, which featured the Bouguereau *Nymphs and Satyr* in color, is doing the same for a Donati.

—MAUDE RILEY.



Landscape with Pelican: NAHUM TSCHACHBASOV

Once Morbid Tschachbasov Spirit Soars

A PICTURE CALLED *HARVEST*—a rampant growth of flowers, luscious fruits, accompanied by reds as in church windows, heavenly blues and emerald greens; a golden tree in center and a sunset vignettied in for further glory—is typical of the changed view that has overtaken Nahum Tschachbasov, the once morbid Russian artist.

In the 25 recent paintings by this perennial exhibitor, shown throughout March at Perls Galleries, there is a new and infectiously optimistic view of matters. Tschachbasov tells a tale of bounty, of hope, and of joy. There is not a weeping or praying figure in the group and while his color is no more deeply felt than formerly, it is richer and wider in scope and always harmonious.

These paintings are earthy in a sort

of animalistic enjoyment of lusciousness. Yet, being imaginative in a poetic (and sometimes surrealistic) way, they escape obligation to strict fact and soar—even as his multi-colored balloons—far from the earth's natural bounds.

While flowers, birds (such as pink flamingos and red-winged pelicans) and green and red fish compose the majority of the canvases, Tschachbasov paints people, too. The family on a *Houseboat*, and those gathered around a *Yellow Table*, form two of the most intricately composed and entertaining paintings in the show. The artist shows both interior and exterior in these creations of the imagination. His pink *Flamingo* is accompanied by a far-reaching green mountain landscape, a clipper ship, gulls and fish, but also two little interior vignettes, cut into the scheme of the picture.

Several small canvases are like miniatures of the larger ones. *The Pearl* is jewel-like in its perfection of details. The sharp perspective of a long, long road in moonlight is developed in an enveloping atmosphere of dream, as in surrealism. Three marines, in which a stock clipper ship bounces o'er the waves, are less concerned with those principles of abstraction so strongly ruling the other paintings. One is called *The Magic Voyage*. A couple of planets have come down and a mermaid has come up to join them. Altogether, this is one of the fullest and most consistently spontaneous and wholehearted expressions the season has turned up.

—MAUDE RILEY.

Sel Gemmercure: ENRICO DONATI. At Durand-Ruel, March 6 to 30



March 1, 1945

Wilder in Colorado Springs

The Taylor Museum, Colorado Springs Fine Arts Center, announces the appointment of Mitchell A. Wilder, formerly curator of the museum, as director. Charles M. Barnett, who was recently discharged from the Army Air Forces after two years of service, has returned to the museum staff.



Dream of Ecuador: CAMILLO EGAS

The Modern Displays Its New Treasures

BECAUSE the Museum of Modern Art for the last year or two has abandoned the practice of showing a handful of acquisitions at a time, as they are made, there has accumulated a sufficiently large collection of paintings, sculptures and constructions acquired during that time to make an impressive showing.

Half the galleries on the second floor are now occupied with a show of the six sculptures, 20 oils and 21 watercolors and drawings that have come recently to the museum through purchase, gift, and extended loan.

The funds employed by the Museum for purchase are the Lillie P. Bliss Bequest, the Purchase Fund of the Museum, the Inter-American Fund. A few works have been acquired "by exchange" which means nothing very definite, no fixed procedure. The phrase is more an explanation of where the money came from than a description of barter or exchange. Certain monies are released by disposing of something in the permanent collection and the funds turned to other purchase. Acquired in this way is a *Fauve* period Braque landscape, a Feininger watercolor of 1934, Max Weber's *The Two Musicians*, painted 1917, and Julian Levi's *Portrait of Suba*, which was partly bought with the Purchase Fund.

It is to be presumed that the Bliss Bequest is administered with more thought and caution than are newly available funds which might be expended more experimentally. Remember, it was the Lillie P. Bliss collection and support that gave the Museum its real start in life as the world's foremost museum of modern art.

The Bliss acquisitions are: Brancusi's bronze of 1915, *The New Born*; the oil, *Viaduct*, by Feininger; Kuniyoshi's *Upside Down Table and Mask*; John Tunnard's *Fugue*, an oil dated 1938 by this English modern; Max Weber's *The Germanium* of 1911, two girls in blue; Klee's

colorful watercolor, *Demon above the Ships*, 1916; Henry Moore's wash and ink drawing, *Seated Figures No. 2*; and a 1909 Picasso oil, *Fruit Dish*.

The Purchase Fund has brought to the Museum's collection works by several younger people, both known and unknown to the exhibition field: Loren MacIver's *Red Votive Lights*, exhibited this season with much applause; Ben Shahn's striking tempera that looks like fresco, *Welders*; Mark Tobey's *Threading Light*, another tempera; Evergood's war commentary, *Don't Cry Mother*, an oil; one of Miro's latest gouaches, done in Barcelona; the aforementioned oil by Julian Levi, and Calder's construction, *Constellation with Red Object*. Less well proven elsewhere are the artists: Virginia Admiral, Harry Bertolia, Mary Callery, James E. Davis, Dorothy Hood, Robert Motherwell.

Also purchased is an early Leger wa-

The Two Musicians: MAX WEBER



tercolor and a recent Masson pastel and ink. Matta's largest canvas to date, shown in the anniversary show, *Le Vertige d'Eros*, was given anonymously.

Gifts to the Museum include Calder's wire *Sow*, given by the artist; Desplau's bronze *Adolescence*, a small version, and a Segonzac watercolor, gifts of Frank Crowninshield; Leonid's *Shrimp Fishermen*, given by ex-director Soby; a Picasso *Cubist Study* drawing, given by Pierre Loeb; a tempera drawing by Andre Racz, given by Mrs. Charles McKinley; a surrealist oddity, *Workers and Paintings* by Honore Sharrer, gift of Lincoln Kirstein.

Inter-American funds claimed for the permanent collection the *Dream of Ecuador* by a native of that country, Camillo Egas (see reproduction).

In addition to this impressive (sometimes daring, sometimes scholarly) summary of purchase activities, the Modern reveals at this time the extent of its Klee graphics collection. Thirty-five prints by the late Swiss artist include works from 1903 to 1930. No comparable group of Paul Klee's prints exists in any museum in this country. They reveal a young satirist, with a macabre sense and a certain amount of moral indignation, who in maturity developed a lighthearted and lovingly whimsical view of man's estate. About the last 20 years of his life (Klee died at 61), being free of moralist impulses, he created an art of fantasy that has had immeasurable effect upon a certain proportion of modern inclination in our time.—MAUDE RILEY.

Evelyn Marie Stuart Says:

In stressing design as the main motive of the Modern Movement and the chief aim of art, Ralph M. Pearson betrays that apparent lack of knowledge of art history which is so characteristic of most thinkers of his school. He seems to have overlooked the divergent origins of fine art and decorative art, and is not even aware of what constitutes the difference between them. If what Mr. Pearson says is true, that the chief end of art is design, any good Navajo rug would be as great a work of art as the Sistine Madonna, since it is equally an exhibition of the faculty of design. Fine art, however, is design plus meaning and emotional content; decorative art is pure design pursued for the agreeable sensory reactions from line and color. Design has no capacity to create emotion when not accompanied by pictorial representation; that is why we weep over Titian's entombment instead of over a Sarouk rug, and laugh at the Comic Strip instead of at the kitchen linoleum. Design developed as the shape of the objects marked demanded an adaptation of the markings thereto; thus man evolved therefrom a sense of balance and harmony in these arrangements. Fine or pictorial art, on the other hand, grew out of the desire to record something seen, or express an idea. Fine art developed design with the evolution of architecture and the necessity of adapting pictures to given wall spaces of certain spaces and sizes.

Matousek Exhibits

F. MATOUSEK, a Czechoslovakian artist, is holding an exhibition of paintings in oil, tempera and gouache at the Bignou Gallery. This is the artist's first New York showing, although he has previously exhibited work in Philadelphia and San Francisco.

It is apparent that Matousek has passed through different phases of esthetic conviction and experiment—the sculptural solidity of *Torsos*, the passionate expressionism of *Nocturne* or *Quartier Abandonne*, the gayety of color and formal rhythms in *Parallel of Summer* are different ideologies of artistic expression, yet all are related by a highly personal conception of subject matter.

Symbolism is obvious in such canvases as *Grotto with Blue Red Stalagmites*—a decidedly decorative painting—in the somewhat repellent *Distraught* or *Soothing Delirium*. The shadow of war obviously lies over *Le Matin du 14 Juillet* or *Tragic Landscape*, yet the predominant impression of the exhibition is of the beauty of color and of its appropriateness to particular designs. In this connection the engaging *Aquarium Captivity*, with its gleaming fish swimming through lucent water and waving plants, or the poetic charm of the figure piece, *In Yellow and Blue*, are outstanding items. (Until March 10.)

—MARGARET BREUNING.

Landscapes by Fisher

William Fisher has well earned his reputation of a prolific and remarkably energetic painter. He teaches a sizable art class in the evenings and devotes the day to his easel and palette, managing to produce more paintings in one year than the average artist does in several.

In his current exhibition at the 8th Street Gallery (to Mar. 4), Fisher shows the varied aspects of the American scene, from the laundry-hung backyards of Brooklyn, with its street children and time-ravaged tenements, to the fields and farms of New Hope, Penna. Our favorites in this selection are *Three Trees*, an autumn scene in burnished tones of orange and gold; *Hilltop*, with its rustic buildings and sun-drenched country lane; and the nicely composed *Red Barn in Winter*.—J. C.

London Notes

The first work by a Brazilian artist to form part of a British national collection was recently acquired by the Tate Gallery. The painting, by José Cardoso, is entitled *They Amuse Themselves*. Cardoso, born in 1861, took a degree in philosophy at the age of 18. He started life as a public school teacher but later turned to painting. "His work has a pronounced Brazilian quality, and though he is in no sense an amateur, his art bears a poetic relation to that of the French 'Sunday' painters."

A characteristic bronze by Epstein, *Esther*, is an important addition to the representation of the artist in the Tate Gallery. A small early work by Lavery, under the influence of Whistler, *Portrait of a Lady*, was also purchased by the trustees of the Tate.—R. B.



Mrs. John Kane: JOHN KANE

Twenty Artists Interpret Twenty Women

AN EXHIBITION called *20 Women by 20 Painters*, at the Valentine Gallery, is not as one might infer a "dream of fair ladies" (although some handsome ones are included) so much as a chapter from Thurber's *War Between Men and Women* in the appreciable hostility of many of the artists towards their subjects.

Tamayo, for example, not only strips the garments from his figure, but the skin as well, so that the lady minus epidermis appears like a physiological chart. Masson's elliptical painting with its complex rhythms might be interpreted variously, but scarcely as a tribute to femininity. It is good to see Avery using more solid handling of brushwork and pigment than in his customary expression, but for all this improvement in painter-like quality, the crouching figure of his canvas is not appealing.

Lurcat contributes a very smug lady set off by subtle blending of *decor*. Taylor exhibits an elaborately decked out houri on a divan, of much the substance and contours as the cushions on which she rests. Andreu's surrealist circus ring with its nude lady as ring master of plunging horses is carried out with the impeccable craftsmanship that distinguishes all his work. Hartl's nude set against resonant blues and greens is like a slender flower, although soundly modelled.

One of the outstanding items is the portrait of *Mrs. Kane* by her husband, John Kane. It possesses such homely

dignity, such simplicity and soundness of design and such penetrating characterization that it conveys not only immediacy of impression, but increasing interest at each viewing. Cristofanetti's canvas swept by blues that melt into each other, with its wraith-like forms and a suggestion of a magic dwelling, is clear enchantment.

Derain's brown lady with her heavy hair and eloquent gesture; Pascin's glamorous nude; Price's *Byzantine Madonna* set in a curious radiance; Picasso's figure built up of planes of delicate colors are other high spots of a varied exhibition, which, also includes work by Goerg, Laurencin, Eilshemius, Matisse, Soutine and Dufy. And in addition to the paintings, there are two sculptures. One, *Une Landaise*, in plaster by Despiou is classic in its purity of simplified contours, modern in its warmth of suggestion. The other is *Fallen Angel*, by Trajan. (Until Mar. 10.)

—MARGARET BREUNING.

Acquired by Newark

The Newark Museum is currently exhibiting five paintings by contemporary American artists, recently acquired by the museum for its permanent collection. Three of the pictures, *Spring Ploughing* by Joe Jones, *Winter Sun* by Raphael Gleitsman and *H. Reginald Bishop* by Peter Hurd were gifts from Mrs. Edith Lowenthal.

Purchased by the Museum are *Alma Mater* by Reginald Marsh and *Waterfront Derrick* by George Picken.



Charing Cross Railway Bridge: WHISTLER (Litho)

Whistler's Genius With Lithographic Crayon

LITHOGRAPHS AND ETCHINGS by Whistler, at the Kennedy Galleries, form a splendid exhibition. The interest will center for most visitors on the lithographs, not because of their artistic superiority, but because such a large number of Whistler's lithographs are seldom seen. Moreover these prints are not only rare, in some cases only a few having been pulled, but they are brilliant impressions.

Whistler's graphic work is usually thought of as etching, but his interest in lithography began early. When he was working on the famous Peacock Room, his friend Way, a lithographer, urged him to experiment with the process, using as Way reported "the whole gamut of the chalks provided" for a portrait study. He was not only enthusiastic, but successful in this medium and executed seventeen lithographs before leaving for Venice where he devoted himself to etching and pastel, not taking up lithography again for a number of years. When he did return to it, he found that transfer papers could be utilized, which were easier to carry about than grounded etching plates.

To anyone familiar with Whistler's early etchings of Thameside subjects, meticulously finished and carried out with bold vigor of line and careful rendering of textures, these prints of much the same subject matter will be astonishing, for many of them are as simplified and atmospheric as his impalpable Venetian series. *Lindsey Row*, where he lived for some time, does present the exact character of the little weathered wooden houses, but nothing but the essentials of a swift design are indicated. The late papers, executed during his wife's illness while they were at the Savoy, include *Evening*, *Waterloo Bridge*, a triumph of half tones and shadows, of twilight that is luminous. Another remarkable print of this period is *Charing Cross Railway Bridge* with its patterning of boats on the water and its sweeping rhythm of design all subdued to a mysterious intangible texture.

Many of the subjects of Whistler's

late lithographs done at Lyme Regis, while he was staying there with his wife, are the same as earlier ones of the Thames etchings—wheelwrights, forges, smithies—but they have none of the explicitness of statement of those plates in their concentration on patterns of light, lustrous backgrounds of black depths against which the figures appear of secondary interest.

There are a number of figure pieces. *La Belle Dame Paraseusse* strikes out form and posture by diagonals of black lines; a standing figure reading with flowing draperies that reveal, rather than conceal form; two of exquisite nude figures, nebulous, yet firmly modelled with flowing contours and elegance of gesture. *Walter Sickert* is a vivid characterization of a friend who was to be put down later on Whistler's list of skillfully-made enemies.

It is impossible to itemize the riches of this showing, which continues through March.—MARGARET BREUNING.

La Danseuse: WHISTLER (Detail)



Philadelphia Buys Barnard Collection

GEORGE GREY BARNARD's collection of medieval and Renaissance art has been acquired through purchase by the Philadelphia Museum in accordance with the sculptor's will. It was Mr. Barnard's wish that this collection (the second such that he had assembled) be sold upon his death, with the proceeds from such a sale going for the construction in marble of a war monument he had designed shortly before his death. Unfortunately, the proceeds of the sale were not sufficient to make this possible, but the Museum has announced its intention of preserving the artist's models and of making them available to a responsible organization equipped to erect the monument.

Important items included in the collection are: a 12th-century seated Virgin from the Ile de France, an early 13th-century recumbent tomb statue of a knight, a figure of a seated Bishop of 1260-1280, a standing limestone figure of the Virgin and Child from Champagne, six other Madonna groups of the early 14th-century, and an equestrian group of St. Martin with the Beggar.

Fine Romanesque and Gothic capitals, including a number of large ones standing free on their columns; a few early Christian and Byzantine items; many examples of French Gothic sculpture; two important French Gothic altar pieces, and several Italian primitive paintings make up the bulk of this invaluable collection. The catalog lists more than 200 pieces.

The first of Barnard's collections was sold in 1925 for \$600,000 to John D. Rockefeller, Jr., who gave it to the Metropolitan Museum and subsequently built the Cloisters in Fort Tryon Park, New York, to house the treasures.

Adaptable Art

THE EXHIBITION of landscapes and seascapes at Bertha Schaeffer's gallery invites one to a consideration of their adaptability as motifs of interior decoration as well as to the intrinsic qualities of the paintings displayed. On either count they come off well.

Nathaniel Dirk's *Star Boat* would commit one to a high key of color, as would the clashing brilliance of hues in *Early Morning* by Nicholas Takis, or the play of deep blues and acid greens in Lurcat's *Blue Lake*. Or centering on Renoir's *La Mer*, a play of opalescent notes might be realized from this canvas of the 80s. Here light and color secure in some magical way a fullness of form and vibrant movement.

The reticence of palette of Edwin Dickinson's *View Towards Le Crede* is at the other end of the gamut. Dickinson's paintings often astonish by their apparent flatness and tenuous character that yet succeeds in conveying palpable form and recession of distance.

Paul Mommer's *Outskirts of City* escapes the vagueness of expression that has often marked his work; the fringe of tremulous foliage against the buildings and the expanse of pale sky are ably realized in a handsome spatial design.—MARGARET BREUNING.

Mark & the Elements

HENRY MARK'S paintings now on display at the International Print Society galleries in New York quite astonished me by the development they show along lines quite divergent from the paintings and drawings he exhibited earlier at the Artists Gallery.

Two years ago, Mark was within Picasso's orbit to some extent. The fifteen paintings shown now are of the automatic-painting ilk and deal with electronics, magnetic forces, and the three elements, fire, water and earth. The impression the collection gives is that these paintings were arrived at studiously and not blindly or presumptuously, as so often proves to be the case with painters affecting scientific subject matter. One would know, I think, even if Mark did not state it (and he has), that he researched the forms he juggles here. He has studied sea life, the stars and planets and their celestial habits; charted the prisms a crystal placed in sunlight will throw on a sheet of white paper. This knowledge he then turned to serve his art.

The results, although in no wise correctly geological, carry an authority that purely imaginative procedure does not. What appears to be characteristic of Mark's flights into the ether is the presence of a shadow, purely organic, that backs most of the "solaquattera" details of these colorfully appealing arrangements.

Fifteen serigraphs of earlier date are also shown. The Brooklyn Museum has made a one-man print show of others of these and is exhibiting them through Mar. 11. Exhibition on 57th Street goes to Mar. 17.—MAUDE RILEY.

SCOTLAND has put its stamp of approval on American art according to information received here from Mrs. Charles Tennyson, wife of the president of the Central Institute of Art and Design, British counterpart of A. for V.

The good-will exhibition sent abroad under the auspices of Artists for Victory drew more than 4,000 people in its first two days in Edinburgh, while the residents of Glasgow declared the show the best recently viewed in their city.



Evacuation: SOL WILSON (Gouache)

Sol Wilson Places Sharper Accent on Man

SOL WILSON is one of our more dependable artists. His exhibitions can be counted on for solid and substantially constructed paintings that are often moodily romantic in an epic rather than a lyric sense. Nor is he static in any sense of the word. Each year shows some change, development, refinement or variation within the framework of his own markedly individual talent.

In the twenty new gouaches on view at the Babcock Galleries (until March

10) the emphasis is now more on people than on nature and some of the more ruggedly dramatic aspects of weather. Human beings assume primary, rather than secondary importance in many of these new pictures, be they fleeing, miserable refugees, carefree citizens strolling along a pleasant summer street in summer, or fishermen mending their nets. Of the multiple-figure compositions, *Escape* and *Evacuation* are outstanding in the urgency of motion in the figures and their grouping into particularly fine designs.

Another recent development is a (relatively) higher and lighter palette. Wilson's range of brooding and electric greys (and I can't think of anyone who has obtained more variety out of that color) has given ground to a lot of comparatively bright green, blue-green and blue—accented by a touch of vermillion or a warm and glowing near-pink. *The Blinker*, *Road by the Quarry* and *Houses on Pidgeon Hill* have not only the sturdy, satisfying design one expects from this artist but they are unusually colorful—for Wilson.

In two characteristic scenes that are beauties, man and his work again retire to a secondary place in the universe. The *Clam Diggers* look very small and unimportant as they go about their business on the rocky, sweeping coastline on Cape Ann; *The White Wharf* seems curiously impermanent against darkly threatening sky and water.

—JO GIBBS.

In the Armed Forces

The *Museum News* recently reported the following information regarding former members of museum staffs.

Paul S. Harris, formerly director of the Des Moines Association of Fine Arts, is now a Lt. Com. in the U.S.N.R. He has served in the Navy for the past three years. Marvin Ross, former associate curator of Mediaeval art at the Walters Art Gallery (Baltimore), is now a G-5 captain, working on the salvaging of art works in the Western front battle area.



March 1, 1945

Associated Artists Open in Chicago

THE ASSOCIATED AMERICAN ARTISTS, under the direction of Reeves Lewenthal, announce the opening of new galleries in Chicago, on February 28th. This is the first branch to be established by the organization and will serve as its mid-western headquarters—later it is planned to open Paris galleries.

A note of welcome prepared by Daniel Catton Rich, art director of the Art Institute of Chicago, praises this step and at the same time indicates the difficulties faced by such a project.

Mr. Rich writes: "You have picked a tough city to sell art in. Not that Chicagoans don't like pictures and prints. To the tune of a million a year, they rush to the Art Institute to look over our exhibitions, but when it comes to buying that painting to put over the fireplace or that lithograph to hang over the office desk, they suddenly turn art shy. Someone called Boston, 'The graveyard of good plays.' Chicago is the graveyard of good art galleries. But you've got a good chance to break the jinx. By alert merchandising you have shaken the dust out of selling art. You have realized that many of us who can't afford a thousand dollar oil painting have a hankering for a good five dollar print. But it must be good and we won't accept a chromo. Now Chicagoans will have a further chance to see some of the best pictures being produced in America. That's all to the good. It means more art excitement for everybody. Welcome and the best of luck."

The new galleries situated on North Michigan Avenue—the old location of Yamanaka—cover 6,000 square feet and include many innovations in respect to lighting and arrangement of the exhibition chambers. What is described as a revolutionary idea for the presentation of paintings in a specially designed private show room has been architecturally embodied in the galleries, while the decor has been so planned as to show the work on display to its fullest advantage.

Mr. Lewenthal states that this new step "marks a most significant develop-

DR. FLORIS FERWERDA



REEVES LEWENTHAL

ment in our goal of intergrating art and society in a dynamic living relationship. We promise to fulfill energetically our responsibility to bring to the city a true cross-section of the finest art created by living American artists."

Many familiar names appear on the roster of artists represented. Thomas Benton, John Steuart Curry, Aaron Bohrod, George Grosz, are among the most prominent. New canvases to be shown for the first time at the Chicago galleries include a painting by George Grosz titled *Cain*, in which he portrays Hitler mopping the cold sweat off his brow as myriads of tiny skeletons crawl at his feet, and a work by Thomas Benton, titled *Wreck of the old 97*.

Dr. Floris Ferwerda of Princeton will direct the new enterprise. The son of a Presbyterian minister, he has himself served as a member of the clergy and holds a PH.D. in Islamic Art and Archaeology, as well as an M.A. Both were awarded him on special fellowship from Princeton Theological University. Dr. Ferwerda has studied graphic art at the Cincinnati Art Academy, Chouinard Academy in Los Angeles, and the University of California. Clara Baron Taylor of Chicago will assist him in his duties.—BEN WOLF.

Artists for Victory Elect

Artists for Victory announce the results of their recent elections. New artist officers are, Harvey Wiley Corbett, president; Jon Corbino, 1st vice president; Berta Briggs, 5th vice president; Allyn Cox, corresponding secretary; Louis Ross, chairman of Mural Painting; Waldo Peirce, chairman of Easel Painting; Ralph Fabri, chairman of Graphic Arts.

Re-elected to their former posts were: Hobart Nichols, honorary president; John Taylor Arms, honorary vice president; Alfred Geiffert, Jr., 2nd vice president; Paul Manship, 3rd vice president; Nancy McClelland, treasurer; Jan Jutta, chairman of Public Relations; Elie Jacques Kahn, chairman of Architecture; Janet Darling, chairman of Landscape Architecture; Jessie Overton Hopper, chairman of Decoration; Carlton Penny, chairman of Publicity.

His Enchanted House

PETER PAN has grown up and is now exploring his subconscious at the Pina-cotheca, where Dan Harris is having his third one-man show—*My Enchanted House*—current through Mar. 10. One has to enter into the spirit of the thing to really enjoy it, and to make this easier the artist has designed a whimsical catalog, replete with a drawing of his little house and all its compartments which are numbered to correspond with the pictures hanging on the walls of the gallery. Of course, the enchanted house is really a "psychological figure of speech and each of the titles conveys more than casual interpretation," a gallery release informs us. This is deep stuff.

And so to the little house that is the whole universe in which, the catalogue proudly states, the artist is fortunately so much at home. Whereas Harris' exhibition last year was devoted to abstractions built around the theme *Canaries in a Lemon Tree*, this year's crop is composed of abstractions with symbolic overtones. Some are quite gay, as in *Brain Extension*, with its not too bright sailor pondering in the corner, while others are straight experiments in painting space. Some succeed, some are not so good, but most are lively and do interesting things with tri-colored spots of pigment, painted cement and other art bric-a-brac.

Also included in the show is a group of paintings not part of the general theme. These, we assume, were painted for the sheer joy of painting and as such are successful.—J. K. R.

Officers of the Met

Thomas J. Watson, president of the International Business Machines Corp., has been elected a vice-president of the Metropolitan Museum. Other officers of the Metropolitan, re-elected for the coming year, are: William Church Osborn, president; Elihu Root, Jr. and Roland L. Redmond, vice-presidents; Devereux C. Josephs, treasurer; and Horace H. F. Jayne, acting secretary.

Elected to the Board of Trustees is Stephen Francis Voorhees, fellow and past president of the American Institute of Architects and present supervising architect for Princeton University. Voorhees was chairman of the board of design for the New York World's Fair from 1936 to 1940. The outgoing Class of Trustees, consisting of Stephen Carlton Clark, Elihu Root, Jr., Myron C. Taylor and Arnold Whitridge, was re-elected as the Class of 1952.

Kress Elected President

An announcement by the Trustees of the National Gallery of Art in Washington, makes public that, at the annual meeting held on February 12th, at which the Chairman, Chief Justice Stone, presided, Samuel H. Kress was elected president of the National Gallery.

Mr. Kress' philanthropies in the field of art are well known, and the collection of Italian paintings which he has given to the National Gallery is one of the most important groups of work of the Italian School to be found outside that country.

Views of Vienna

OLD VIENNA, the title of a large showing of prints and watercolors, at the Galerie St. Etienne, awakens nostalgic memories of the once gay and brilliant city whose music flowed over Europe and to our shores and whose charm of gracious life is now a legend. These pictures, assembled from a collection of 400 items, show the old city that was the background for its later splendor.

The earliest print, 1493, is by the famous German artist, Michael Wolgemuth, and shows a walled medieval city, with ramparts and bastions, swans floating on the blue Danube and church towers rising from the enclosure. Like many of the prints it is colored by hand in vivid hues which give it a peculiar intensity. Its popularity is attested by the next oldest item, 1497, part of an old chronicle, which employs the same detail of design in every particular. A 16th-century print represents a marked change in the levelling of the walls, and the increase of Gothic architecture, in contrast to the heavy forms of the older buildings. A still later version depicts Vienna, an open city lying on a plain at the foot of its green hills, surrounded by a verdant countryside.

Many of the small prints of details of streets or architecture are especially alluring. One of a suburban scene, *Gothic Bridge*, with the blue stream and lush foliage might well be prized as well as a picture or a document. One of the most attractive prints, a large one finished in gouache, represents a *Tournament*, 1830, in which Turks with curved scimitars resting on their shoulders, prance on spirited horses, and Viennese noblemen in rich apparel, with their straight, flashing swords similarly held, make a dramatic scene. In a balcony, the Emperor and his Court look on.

There are, naturally, many views, large and small, of the Cathedral of St. Stephens, which like the early pictures of Notre Dame in Paris, show the magnificent edifice standing almost isolated, and not as one has seen it hemmed in by buildings and thronged streets. Processions, everyday incidents, glimpses of bridges across the Danube, an engaging *Public Garden* on the ramparts, which reminds one of the modern Kobenzal, also on heights above the city, are some of the features of this unusual exhibition, which merits not one, but many visits to discover all its richness of detail. The clarity of the engravings and their delicacy of color, as well as their high degree of craftsmanship make deep impression. (Through March.)—MARGARET BREUNING.



Suicide in the Blue Room: CARLOS LOPEZ

Lopez Paints Life With a Laugh—and Talent

AN EXHIBITION of the work of a young Cuban painter, Carlos Lopez, opening March 5th at the galleries of the Associated American Artists, is a side-trip into the realm of wit and good painting. Born in Havana in 1908, the painter's peregrinations have carried him to Spain, South America, and finally, to the Middle West, where he is currently assistant professor of painting at the University of Michigan.

Starting with what would seem an early work, a man's head reminiscent of early Spanish Colonial painting, the work soon breaks with tradition and becomes a personal and amused (as well as amusing) expression of the artist's good natured attitude toward life.

Suicide in the Blue Room, in which the painter's wry sense of the ridiculous produces a strange sense of unreality, left me wondering whether or not the drunk depicted about to shoot himself, wouldn't possibly change his mind at the last minute—something of a non-sequitur comment on Franklin Watkins' famous *Suicide in Costume. The Performers*, shows a seated actor and his trained poodle resting between turns, and from the expression registered by

the human end of the partnership, one senses that Rover has misbehaved.

Jonah and the Whale and *Paul and the Blue Ox*, display this same laughing with life—Jonah is leaving the scene with the speed of the proverbial bat. *Summer Storms, Central Park*, with its controlled color, well drawn figures, and loose movement is a fine example of modern genre. Several fresh still lifes and a delicate portrait head of a girl complete the exhibition.

—BEN WOLF.

Eight Seamen-Artists

An exhibition of paintings by eight merchant seamen, has been opened at the recreation hall of the National Maritime Union (346 West 17th St., New York). The work was done entirely at the informal art classes conducted in the N.M.U. hiring hall by the United Seamen's Service under the direction of Alzira Peirce. These seamen—Robert J. Mirador, Miguel R. Sitchon, John Saito, Jack Condi, Lewis P. Windsor, Pat Turello, Antonio Ditta and Miguel Lopez—have spent a total of 100 years at sea. None had touched a brush before.

TSCHACBASOV

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Fabri's Etchings

RALPH FABRI is a Hungarian-born and trained etcher who became a citizen of this country some years after his arrival in 1921. Although he has held one-man shows in Florida, Washington, Philadelphia and Honolulu and is represented in major print collections throughout the country, this is his first one-man show in New York—at the Modern Art Studio through Mar. 10—and as such is causing much enthusiastic comment.

Fabri belongs to the traditional European school of etching which conceives a print as a point of departure for philosophical comment as well as art expression. An extraordinarily fine craftsman, Fabri stamps his prints with his equally impressive and personal vision. War—its history, causes and effects—is the theme of the majority of more than 40 prints on display and many of them, dated prior to the outbreak of war, are startlingly prophetic. *Triumphal Arch*, showing an army goosestepping through the Paris monument into darkness, is dated April, 1939.

Conceived and executed with the scope of a mural, the prints, nevertheless, contain an infinite amount of detail and research and should be studied over and over for fresh discoveries. Perhaps the most striking feature of Fabri's work, in addition to his consummate craftsmanship, is this literary approach. Fabri works like a 19th-century essayist, beginning with one phase of our tortured modern life, expanding and expounding the theme until it is exhausted. *To Be or Not To Be* poses the question against a detailed pageantry of war from warriors on elephants through Crusaders and Germans; and *In Search of Healing* is a panorama of ancient and contemporary cures. Also included are some simpler prints, fine still lifes and interiors composed with less detail and executed in masterly technique.—J. K. R.

Collectors Acquire Ladanyi

Collectors of American art have made their first acquisition for the 1945 distribution of works of art to members—the painting *Anemones* by Emory Ladanyi, a captain in the Army Medical Corps in Italy. The painting will be placed on view at a special members' meeting to be held Mar. 5, at which time the honor guest will be Eleanor B. Swenson, acting curator of contemporary painting and sculpture at the Brooklyn Museum.



Reproduced above is *Boy in Parka*, a portrait by Leon Karp of his twelve-year-old son, David, which has just been awarded the \$100 Fellowship Prize at the Pennsylvania Academy of the Fine Arts, according to an announcement by Mrs. Mabel Woodrow Gill, president of the Fellowship. Honorable mention for the same award went to Albert Serwazi for his painting, *Christmas Gifts*. The judges for this award given annually for the past 37 years, were: Walter Emerson Baum, Mary Lawser, Arthur Meltzer, Roy C. Nuse, and Harry Rosin. Both winners are Philadelphians.

Dante from Boston

Giglio Dante is a young Boston artist whose first New York exhibition at the Mortimer Brandt Gallery through Mar. 10 shows a sensitive talent unfortunately exploited under too many stars. In a legitimate search to find himself, Dante has attacked with gusto canvases inspired in turn by the broad massiveness of the Mexicans (*Life Stream*), the meaningless probings of the surrealists (*Search for the Key*), and the tortured bodies of Picasso's blue period (*Violinist*). Other pictures explore the expression of form through color via Corbino and others and the encaustic technique of Boston's artist and teacher, Karl Zerbe.

Dante is most successful when he is most nearly himself, still painting approved subjects—horses and riders—but in a sensitive, linear style, or when he is vigorously experimenting with paint as in *Danseur*. The freely drawn, subtly colored gouaches are more successful as a group.—J. K. R.

Perle Fine

THE PAINTING OF PERLE FINE, who for several years has been identified with the "younger people" of the Museum of Non-Objective Art group, are shown for the first time in solo at the Willard Gallery this month.

It is nothing to her discredit, since so many have demonstrated that it is unavoidable, that her most successful paintings are those which stem by a very short stem from Miro. Most attractive painting done, you might say, on her own, is a sort of white on white arrangement which goes on to include also large grey areas, black and pink movements, and two minute touches of two other colors. This is very charming and so, too, is a small canvas in which solid and transparent paint passages relate pleasurably in color and also texture.

In two large canvases, wherein much king's blue is used, neither the shapes nor the color (and that's what such paintings are made of) are pleasant but suffer from hardness and dryness. Sometimes, however, Perle Fine's paintings are as fluid as a Carles. A newly developing penchant for black is to be noted in some of her more recent pictures.—MAUDE RILEY.

Two From Wisconsin

Two Wisconsin artists, LaVera Pohl and Donna Miller, are currently making a joint debut at the Argent Galleries. Both are well known throughout the Midwest and together they recently completed the Patron Medal, "Ste. Genevieve de Paris," commissioned for the WACS. Both artists like to experiment with various paint media. Mrs. Pohl, who has designed murals for many homes, churches and theatres, claims to have her own watercolor and wax-crayon technique; while Mrs. Miller uses oil and turpentine on paper. In this way both artists achieve a fluidity and freedom well suited to their personal styles.

Mrs. Miller's choice of subject matter is primarily confined in this show to children and young girls and boys partaking of the first adventures of youth. Most successful in this group are *Dolores*, *Mother's Hat* and *Minette*, a crayon portrait. Mrs. Pohl, who is also a magazine writer and lecturer, is more versatile—emotions depicted range from tragic to fanciful.

The same galleries are also showing delightful silk needlework panels by Martha Swale Smith.—J. K. R.

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Amos' Place: SIGMUND KOZLOW

Kozlow Paints Bucks County With Affection

THE PENNSYLVANIA landscapes by Sigmund Kozlow at the Contemporary Arts Gallery from Mar. 5 mark the artist's first New York one-man show in eight years. Painted in and about the rolling green hills of Bucks County where Kozlow spends his summers, the pictures are softly brushed with a quiet affection.

Despite the warmth, understanding and solidity of the works on display, however, a certain monotonous quality marks the group, due perhaps to the even lighting of the majority of pictures. Only in *Willows*, where the sun shines through the distant trees to spotlight the grazing horses, and a few other canvases does the light within a picture

vary to lend more variety to the scene.

Outstanding rural works are *Amos' Place*, a crisper, more detailed bit of outdoor genre; *The Bull*, with its beautifully painted greens and the lovely *Skaters*. Also not to be missed is the panoramic *In the Valley*, which, like some Chinese landscapes, has the ability to pull the observer into the picture and take him on a long walk through the roads of the canvas. Our favorite picture, however, remains *Along the Canal* which is Renoirish in its sensuous use of rich warm color and texture.

—J. K. R.

With Chinese Accent

Paintings in the Chinese manner by the American-born wife of a British officer, Marion Roper-Caldbeck, are on view at the Demotte Galleries through March 10. Mrs. Caldbeck has studied carefully the landscape and religious paintings of ancient China and adapted the decorative qualities of both to compose her panels. Using Oriental gods and goddesses and other Chinese subjects, she creates an imaginative world on gold or silver backing.

Outstanding pictures in the current show are *Romance of Nizami*, oil on silver, a charming—and disarming—illustration of a legend; and *Bittersweet and Birds*, oil on silver, two works composed only of birds and branches, very tastefully executed.—J. K. R.

New Director at Springfield

The Springfield Art Museum, Missouri, announces the appointment of J. R. Halliburton as director.

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Boy with Rooster, Martinique: ANTON PELC

Anton Pelc, Czech, Makes Impression

AT THE FEIGL GALLERIES an informal group by modern Europeans includes paintings by Dufy, Vlaminck, Pascin and Kopf. Of particular interest are three paintings by Anton Pelc, a Czech artist, now in New York, all of which were done in Martinique where he tarried, awaiting admission to the U. S. Except

for some anti-Nazi cartoons by Pelc, shown at the Museum of Modern Art, these are the first of his works to be brought to public attention in America. More will undoubtedly be heard of him. His work is suave, French, and economical in presentation of subject.

Also at the Feigl Galleries hang three

Kokoschka paintings. One, a portrait of President Masaryk, has just been sold under most interesting accompanying circumstances which we will relate as soon as it can be told.—MAUDE RILEY.

Landscapes by Miller

At the Norton Galleries the Pennsylvania painter, John Z. Miller, is holding his first one man show in more than five years. Consisting of early and recent landscapes painted both here and abroad, the show is a refreshing affirmation of faith in the inspirational sufficiency of well-loved landscapes combined with solid painting technique.

Born in Lancaster in 1867 Miller still lives in his native city, finding much to paint around him. To portray an historical *Stone House*, for example, the artist only walked up the road a few houses, setting down in detail what he saw. *Valley Stream* also is an honest, well stated picture of a familiar neighborhood.

When he went abroad Miller painted as one who liked the place for itself rather than for its strange or quaint character. *Mt. Etna, Sicily*, is again straight landscape painting, differing from other landscapes only in that almond trees are blooming in February and a volcanic mountain rises in the distance. Other favorite exhibits are *Maine*, a beautifully thought out fishing scene with much depth of mood and understanding; *Cotton Pickers* a small but strong canvas thickly painted with palette knife; *Italian Lake* and *Rahway River*, two quietly lyrical pictures.

—J. K. R.

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Julian Levi's Moods

THE LANDSCAPES, which form a large part of Julian Levi's exhibition of paintings, at the Downtown Gallery, possess both objective veracity and a richness of subjective content, as though the artist had executed them from the outside looking in. That is, one feels his sensitive response to the thing seen, but further that reflection has transformed this visual experience into a new vivid artistic idea.

This subjective quality imparts a mood to each canvas—much of it somber—perhaps an unconscious reflection of the shadow with which war has obscured the brightness of the world. *Submarine Patrol* is an outstanding example of this imaginative translation of objective fact into a poignant theme. The canvas shows a little country cemetery, the drooping flags and faded flowers of a recent Memorial Day striking out color against the lush turf and the deeper green of the old leaning trees. Peace and quiet should be found in this secluded spot, but in the sky above hovers a blimp of the submarine patrol, the finger of war despoiling the serenity.

Employing the most ordinary details—old ribs of boats, rocks eroded into a curious formation, rusted and broken oil tanks, a covered dory by a boathouse—the artist succeeds in securing remarkable spatial effects, setting these objects in provocative relations on broad stretches of beach with a hint of distant sea, under expanses of sky that seem illimitable. A cosmos of air and space in which everything stands out clearly, the solid substance of a boulder, the jagged contour of a rock exactly defined by the sure touch of the brush.

Color is one of Levi's assets, not so much brilliant color as smoldering hues that are subtly modulated by the play of light, or given heightened interest by the contrast of another note. In the diffused radiance of the open skies, color and light are inextricably mingled in a luminous harmony.

Figure pieces and portraits are important features of the showing. *Apprentice*, a figure with white cap and jacket against a complicated background of stove and kitchen utensils reveals ability to make every detail of design concentrate on the characterization of the figure, while the painting of the whites is a story by itself.

Widow, a seated figure on a desolate shore, a shawl over her head, becomes a symbol of loneliness and abandonment against the bleakness of empty shore and broken timbers, but the flush of the evening sky striking a responsive note from a glimpse of red under the somber shawl relieves the cold monotony of the canvas. The sense of remoteness and isolation is enhanced by the woman's attitude of melancholy (see cover of this issue.)

An excellent portrait of William Steig, and one of the painter Suba, carried out shortly before his death and invested with an inescapable spiritual quality, are notable. The latter is loaned by the Museum of Modern Art.

—MARGARET BREUNING.

Winners at Worcester

AWARDED FIRST PRIZE of \$500 at the Worcester Art Museum's current exhibition of Contemporary American painting is Hyman Bloom's large painting, *The Synagogue*. The jury—composed of Dorothy Adlow, *Christian Science Monitor* art critic; artist Jean Charlot, and James Johnson Sweeney, director of painting and sculpture at the Museum of Modern Art—also awarded second prize of \$300 to Everett Spruce, rugged Texas painter, for his canvas, *Coon*. A third prize of \$200 will be awarded by popular vote (winner will be announced in Mar. 15 DIGEST).

Painted in 1940 the *Synagogue* is a richly colored, highly emotional interpretation of a Jewish service. It is 65¼ by 46¼ inches and is owned by the Museum of Modern Art. Bloom was born in Latvia but has lived in Boston ever since he came to the United States in 1920. He was one of 18 artists included in the regional exhibition, *Americans*, 1942, arranged by the Modern Museum.

Coon is the smallest picture in the show (16 by 20). It is one of a series of Texas animal pictures recently painted by the artist, who is a member of the art faculty at the University of Texas. Spruce was also represented in the *Americans*, 1942 show and his work is owned by a number of museums.

A companion show to the one held at the Worcester museum three years ago, which surveyed the art of the '30s, the present show is primarily forward looking. The 50 pictures, representing as many artists, include the work of men who have only recently achieved recognition but who, the Museum believes, have shown proof that they will soon be considered among the significant painters of their time.



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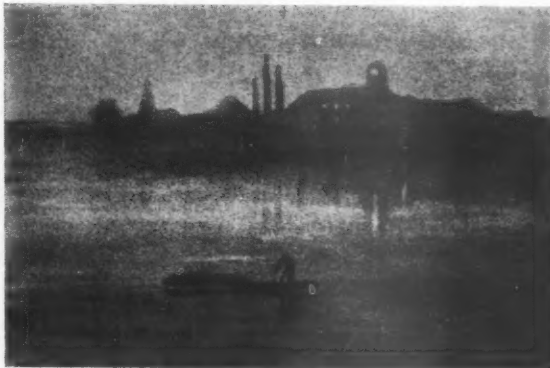
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Artemis Tavshanjian was awarded the Levantia White Boardman Memorial Prize for his portrait, Mary Edmonds, at the American Society of Miniature Painters' 46th Annual, current at the Grand Central Art Galleries through Mar. 3. A jury composed of Robert Philipp, Douglas Gorsline and Tosca Olin-sky also awarded first honorable mention to John Bentz for his portrait, William Bentz, and second honorable mention to Sarah Eakin Cowan for her exhibit entitled The Little French Girl.

As Others See Us

INTRODUCING the current portrait show at the Grand Central Art Galleries, director Erwin S. Barrie quotes Booth Tarkington's recipe for a good portrait in the introductory catalog: "In the painting of a portrait three are concerned—the painter, the sitter and the subsequent beholder; if the portrait is notable this beholder or spectator can become a multitude and so may be spoken of as the audience."

The 57 portraits exhibited at the galleries (on view through Mar. 10) satisfy all three requirements, for the standard of workmanship is high and nearly each canvas has the ring of authority. Even when the beholder is not familiar with the subject the portrait carries conviction.

Ranging in style from Robert Philipp's soft portrait of Margaret Sullivan (one of the few likenesses not instantly recognizable) to Leopold Seyffert's uncompromising portrait of Joseph W. Powell, the exhibition has little "soul painting"—there being few departures from practical reality. Within the standards set by the galleries, the exhibition ranks high and speaks well for our portrait painters.

Outstanding canvases, in our opinion, are Wayman Adams' sketch of critic Royal Cortissoz, George Elmer Browne's rugged portrait of John Whorf, Howard Chandler Christy's portrait of Capt. Eddie Rickenbacker, Sidney E. Dickinson's free portrait of William Church Osborn, Charles J. Fox' presentation of a fresh-skinned, efficient Eric A. Johnston, Albert Herter's portrait of Mrs. Everett E. Hasler, Margery Ryerson's portrait of earnest Professor Henry S. White, and Arthur Woelfle's likeness of Ernest Quantrell.—J. K. R.

The Art Digest

More Than a Mouse

SMOULDERING not very far below the surface of the contemporary art world is always the age-old controversy between the conservative and the radical—and, as a result, the current Stuart-Pearson debate in the *DIGEST* is stirring a vast amount of interest among the readers (see *The Readers Comment* in this issue). Joining the fray now is Albert Sterner, noted veteran American artist, who takes issue with Ralph M. Pearson, point by point.

By Albert Sterner

RALPH PEARSON'S championship of so-called Modern Art in the recent issues of the *DIGEST* recalls La Fontaine's well known fable "La Montagne qui accouche" and brings forth a mouse.

If after thirty-two years, as Mr. Pearson assures us, so-called Modern Art had really penetrated vitally into the life and art of the United States, we should not require Mr. Pearson's noble lance, guidance or re-evaluations in explanation of so-called Modern Art's too frequent obscurities; nor would his diatribes against the professional's ignorance, critics, lazy and insensitive minds etc, be at all necessary.

His last article "What is Modern Art?" (issue of February 15th) in which appear his axioms deduced from experiencing values inherent in the Modern Movement, fails alas! to tell us anything new about it. To attest my contention I am quoting, with one or two comments, almost verbatim, Mr. Pearson's axioms. I have numbered them for reference and have only in one or two instances substituted the words "All Art" for his words "The Modern Movement."

It is obvious, and on careful study of the "Axioms" it will be found, that every one of them has been basically applied to All Art that is worth while (and therefore has been cherished), through the past centuries: They still apply to All Art today as valid maxims for the production of significant Art.

The "Axioms"

1. All copying of subject as seen by the physical eyes (Naturalism) is craft, not art.
2. The dominant characteristics of "All Art" are creation and design.
3. The artist re-creates subject into his own expression and organizes all elements, including subject into design.
4. Design is the least common denominator of all the arts. It is timeless and placeless. The power to create and

to enjoy design is part of the basic equipment of man.

4. Design in pictures and sculptures is the organization of the elements of color, space, line, texture, light-dark planes and form into harmonic and rhythmic relationships.

6. These visual harmonies can be played with subject transmuted into the design (designed realism) or with no subject (abstraction).

7. Designed relationships to be authentic art find their source in warm blooded feeling, sensing, enjoying, rather than solely or mainly in the coldness of conscious mind.

8. The harmonic relationships of design play upon the sensitivities through the sense of sight—as the harmonic relationships of sound do through the sense of hearing.

9. The application of these axioms to the picture or sculpture constitutes our present renaissance of the creative spirit in man which we call the Modern Movement.

Comments on Mr. Pearson's "Axioms"

No. 1. States carelessly the long known fact that copying is not Art. If however, the much misused word Art is employed in its real sense, some of it is evident even in copying. It may be as Mr. Pearson contends merely craft, but then no concrete manifestation in the Arts (painting, sculpture or even music) exists without craft.

No. 6. Here we encounter the astonishing statement that abstraction has no subject. That is quite erroneous. All concrete art production has—must have—a subject. This may consist of the vague geometric patterns or the lines or distorted forms of a proposed Modern Art picture or sculpture, or of the simplest elements of a realistic landscape, but whatever the artist sets out to do, he deals with his chosen elements. These constitute his subject. He perceives them with his mind's eye, for the physical eyes which Mr. Pearson derides, are but the instrument of the cold conscious mind (see axiom 7) which we know also actuates feeling, sensing, enjoying. Prior then to making his picture or sculpture with his craft (materials and tools) the artist's mind is compelled to conceive an abstraction of his subject. If this were not so, how could he set down a 50-foot tall tree, a lake one half mile wide behind it and a mountain several thousand feet high behind the lake, on a canvas 25 by 35 inches?

No. 8. Here Mr. Pearson does, after all, admit the sense of physical sight [Please turn to page 31]



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A Modern Viewpoint

By RALPH M. PEARSON

What Is Naturalism?

Naturalism, or "creating an illusion of reality," as its defenders like to call it, means in pictures one thing and one thing only. It means *copying nature as seen by the physical eyes*. The artist who confines himself to this process is performing the function of a mirror which reflects all data in front of it. He is an imitator, a technician reporting facts. He needs only one item in his kit of artistic tools—skill. The only experiences which he offers to the observer of his products are the opportunity to admire skill, the pleasure of recognizing the familiar, and a certain enlargement of the powers of vision as he may share in and profit by the more highly trained and penetrating vision of the artist. Naturalistic pictures have practical values without doubt—mainly as inventories or historical records. But their contribution to the spectator on any other than practical grounds makes mighty meager fare as compared to the rewards of the great art creations of the ages with all their additions to experience which come under the general title of esthetics. It is very hard to find any esthetic excitement in a mirror or an inventory.

This copying process, as I have said, existed in the long history of art only in a few decadent periods. It has been honored only in such periods. It has been thoroughly discredited in others where a national culture was in full flower.

In one of my early books, (the first, *Experiencing Pictures*, now out of print) I reported on a very incomplete quest which I then undertook back into more or less ancient writings to find out what was the contemporary opinion in various periods on this matter of imitation in art. Let me re-quote:

From Leon Battista Alberti, about 1450: "The old painter Demetrius greatly injured his glory because he was more zealous in *catching resemblances* than in attaining beauty." (Italics are mine.) . . . "This is why it is necessary to consult nature, but the artist must paint in preference to *that which strikes only the eyes*, that which makes an impression on the soul."

From Leonardo da Vinci, about 1500: "A good painter has two chief objects to paint, man and the intention of his soul; the former is easy, the latter hard, because he has to represent it by the attitudes and movements of the limbs. . . . The painter who draws by practice and judgment of the eye without the use of reason is *like the mirror* which reproduces within itself all the objects which are set opposite to it without knowledge of the same. . . . Though I have often spoken of that mean conception of our art which confines it to mere imitation, I must add that it may be narrowed to such a mere matter of experiment as to exclude from it the application of science which alone gives dignity and compass to any art."

These remarks, I believe, do not unduly honor the act of "creating an illusion of reality."

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By JUDITH KAYE REED

Augustus John Evaluated

"Augustus John," Introduction by John Rothenstein. London: The Phaidon Press, Ltd. Distributed in New York by the Oxford University Press. 26 pp. of text and 100 illustrations, including 4 plates in full color. \$5.50.

This is the second book in the British Artists series, edited by John Rothenstein, director and keeper of the Tate Gallery, London. Rothenstein is a lively writer as well as a discerning critic and his text, together with the well selected reproductions, provides an excellent evaluation of one of Britain's outstanding contemporary artists.

Rothenstein begins his analysis with the assertion that John, with his immense technical resources and superior draftsmanship, has developed freely as an artist, never feeling the need to cultivate his talent. Unlike most of his fellow painters also, both in England and the United States, John does not subscribe to the theory that design is the chief picture element. He could not, for as his fellow artist Wyndham Lewis commented, John is a "great man of action into whose hand the fairies stuck a brush instead of a sword."

As a technician Rothenstein finds John "traditional and eclectic and distinguished by the brilliance and audacity with which he uses methods already perfected, rather than for innovation;" but he accords him a unique place among living British painters for his vision. This vision, Rothenstein feels, has never been given its proper scope, for John, who likes to paint huge murals, has had to content himself with easel paintings. His love for the bold, the romantic and the adventurous can be seen, however, in his early paintings of gypsies, vagabonds and peasants. In this work too, though, it is in the spontaneity of his genius that his weakness also lies, for although John "carries everything before him in a first brilliant assault and produces masterpieces almost without effort, there are times when no efforts, however tenacious or prolonged, suffice to set right some seemingly insignificant error."

As a portrait painter Rothenstein had this to say about John: "In England today almost every painter who needs to live by his work must accept commissions for portraits. And since it sometimes happens that those who can afford to give such commissions are lacking in the spirit which most moves John, it is in his earlier portraits that this spontaneity most reveals itself." In his portraiture, John seldom succumbs to mere competence and his portraits are always critical and, when inspired, share the great insight and intuition characteristic of all great portrait painters.

Our Flying Navy

"Our Flying Navy." Text prepared with assistance of the office of the Deputy Chief of Naval Operations (Air); introduction by James Forrestal, Secretary of the Navy; preface by Rear Admiral Arthur W. Radford, U.S.N.; foreword

March 1, 1945

to pictures by Thomas Craven. New York: The Macmillan Co. 1944. 97 pp. of text and 80 illustrations in full color. \$3.75.

An impressive record in word and picture of the training our Navy fliers and air crews undergo, and one which should help bridge the gap between civilian and airman, is this publication, luxuriously brought out (but inexpensively priced) with 80 full color reproductions. The seven artists represented in the book—Howard Baer, Adolf Dehn, Robert Benney, Don Freeman, Joseph Hirsch, Lawrence Beall Smith, and Georges Schreiber—were commissioned to paint training conditions by the Abbott Laboratories, Chicago, who co-operated with the Federal Government in order to produce a comprehensive record of one phase of our war activity. The pictures here reproduced were among those exhibited at the Metropolitan Museum last January and have since been seen on nation-wide tour (see DIGEST, Jan. 15, 1944).

The Abbott sponsorship marks one of the most successful collaborations between government, business and artists. Under the terms of the contract between the government and the pharmaceutical firm (arranged by Associated American Artists), Abbott paid the bill and the Navy helped the artists by sending them up on flights and taking them to sea. About 90 per cent of the official Treasury War Bond Posters and a large number of recruiting posters were later made from the pictures, which have since been turned over to the government to be part of the nation's war record.

Each of the participating artists was assigned a different phase of the naval air program. Hirsch went to Pensacola, Fla., where he watched the boys receive their primary and intermediate training; Smith went aboard an aircraft carrier; Dehn pictured in watercolor the lighter-than-air craft at Lakehurst, N. J.; Baer paid tribute to the Waves at their training center in Norman, Okla.; Freeman pictured pre-flight training at Chapel Hill, N. C.; Schreiber also painted flight training and Benney set down dramatic pictures of combat operations in the Pacific.

The illuminating text accompanying the pictures is a fascinating history of naval aviation, beginning with the first flight made by Eugene Ely in a Curtiss biplane from a crude, 60 foot platform on the deck of the cruiser *USS Birmingham* in Virginia in 1910. It also presents in vivid language, a history of sea-air battles of the present war.

Robinson Given to College

Randolph-Macon Woman's College has received for its permanent collection of paintings a landscape by the American artist, Theodore Robinson (1852-1896). Done in tones of green and blue in impressionist style, the large painting is a view of the *Valley of the Seine*, painted during one of Robinson's stays in Paris.

The picture is the first example of the Vermont artist to join the College's collection—a collection which has grown to 75 items in the space of a few years. The gift was made by Francis M. Weld through the Macbeth Galleries.



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Exhibition from March 17

Hudson River School

[Continued from page 5]

European examples, English, Dutch and French, all immediately ancestral, the painters began looking with curious and understanding eyes on what they saw in the America around them and to paint what they observed. The Hudson became the Hudson and neither the Thames nor the Seine.

If they introduced allegorical and stock figures, in accordance with what we now regard as the absurdities of the times, as in the case, for example, of Thomas Cole's *John the Baptist in the Wilderness*, the wilderness was American, with rugged American crags and challengingly American clouds. In Washington Allston's *Flight of Florimell*, the white horse on which Florimell is mounted, modestly side-saddled even though her feet are bare, is of the brood of Pegasus, but he is galloping through an American wilderness.

Much in the show comes under the heading of what our sophisticated fathers and even grandfathers began to dismiss contemptuously as "chromos." But, on re-examination, several are found to be not so bad—just as Bouguereau and Gerome are discovered to have their points when viewed again after the Cézanne-Matisse tornado.

A few things like Martin J. Heade's *Storm Over Narragansett Bay*, William S. Mount's *Bel Spearing, Setauket*, Thomas Cole's *The Titan's Goblet*, John Vanderlyn's *Niagara*, John Kensett's *Rocky Coast at Newport* and George Inness' *Our Old Mill* (of date 1842) come like little breaths of ozone after our years of inept imitation of French Impressionism and Picassoism, years of our empty, theatrical regionalism of Grant Wood and Thomas Benton.

Inness is the villain of the Hudson River melodrama. After doing things like *Our Old Mill*, he visited and stayed too long in the Paris of Claude Monet, came back and foisted on his fellow Americans a phony Impressionism based on the French.

Since then, except for solitary giants like Homer and Eakins and George Bellows, American art has been feverishly beholden to all the "isms" Paris could invent.

Only now are we pulling out of the quagmire. American artists on the battle fronts, seeing life and death as grim realities, are sending back sketches that are spontaneous in observation, honest in recording. Something as natively American as the Hudson River movement may be in the making.

By Popular Vote

Carl Wuermer's meticulously executed *Autumn Afternoon* won the \$350 prize for the most popular painting at the recent exhibition, *The American Autumn*, held at the Grand Central Galleries (see Feb. 15 DIGEST). Second award of \$150 by popular vote went to Anthony Thieme for his picture of a contented New England town, *Peace*.

Runners-up included work by Hobart Nichols, Chauncey F. Ryder, J. Barry Greene and Eugene Higgins. Each of the 35 paintings included in the show received some votes. Prizes were donated by Henry J. Fuller, president of the galleries.



Virgin and Child with Two Angels by Pintoricchio (reproduced above) will be sold at the Parke-Bernet Galleries on the evening of March 15. It is part of the Edwin H. Fricke collection, which also contains a large group of Barbizon paintings and British 19th Century art.

The London Mart

A full length portrait of Henry VIII, attributed to Holbein, by Dr. Waagen in the nineteenth century "on the grounds of its long connexion with the Seymour family" fetched \$72,783 at Christies recently. At the same sale, a small panel (15 in. by 12 in.) of a portrait of Edward VI, son of Jane Seymour, also ascribed to Holbein, was bought by an agent acting on behalf of an English collector, for \$3,988.

At Sotheby's, a small picture by Augustus John, *Nirvana*, brought a final bid of \$2,320.

Two Rembrandt etchings were sold in Edinburg at Dowell's Auction Rooms. *Rembrandt Mill* went for \$1,468, and *Rembrandt Leaning on a Stone Sill*, brought \$1,260. At the same sale, an etching by J. McNeil Whistler, *The Balcony*, sold for \$318.—R. B.

Marjorie Bishop Exhibits

Variety of subject matter marks the exhibition of paintings by Marjorie Bishop, current at the Mortimer Levitt Gallery from March 5. Her first major exhibition on 57th Street, the show is a substantial one and includes portraits, landscapes, city scenes and figure compositions.

Miss Bishop paints New England coasts in an expressionistic vein which reminds one—either through reason or coincidence—of Marsden Hartley and others. In interpreting the city she is more matter of fact, although the feel of the place and the time is always present. We liked best her figure paintings, which have a more individual flavor. *Morning Paper*, with its simple, strong rhythm and good paint quality, and the solidly expressed *Girls Reading* are outstanding. Other successful pictures include some sensitive portraits of sweet but seemingly asthmatic young people; *Ready About*, a wild, sailing composition in vivid color; *City Evening*, and *Nude in Red Chair*.—J. K. R.

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from a New York private collector, C. G. Lit-
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Auerbach, others, English and American litera-
ture, Incunabula, Autograph letters and manu-
scripts, Standard sets, Press publications, French
illustrated books, Now on exhibition.

March 7 and 8, Wednesday and Thursday after-
noons. Parke-Bernet Galleries: Early American
glass, collected by the late Alfred B. Macday.
Early American glass bottles and flasks; spirit
bottles; "The American System" and other
rarities; historical subjects; Eagle-Cornucopia
half-pint flasks; a Jared Spencer group; Lafay-
ette and DeWitt Clinton flasks; Kensington,
Baltimore and New Jersey products; Midwest-
ern bottles and flasks; Adams, Jackson, Harri-
son and similar rarities. Also blown-moulded
glass, blown and pattern blown glass. Ex-
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March 9 and 10, Friday and Saturday afternoons.
Parke-Bernet Galleries: English furniture and
decorative objects from the Macday and other
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production pieces. Gold and enamel watches,
miniatures, fans and other bibelots, Georgian
and other silver and silver plated ware. Paint-
ings, tapestries and Aubusson rugs. Furs. Ex-
hibition from Mar. 3.

March 12 and 13, Monday afternoon and eve-
ning and Tuesday afternoon. Parke-Bernet Gal-
eries: Books, collection of the late Bronson Win-
throp. Rare English and French literature, Clas-
sics. Aldine press publications, Incunabula. A
collection of drawings by John Tenniel for Car-
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March 15, Thursday evening. Parke-Bernet Gal-
eries: Barbizon and other paintings from the
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pre, Charles Emile Jacques, Gerome, Israels,
Ziem, Theodore Rousseau, Koninck, Schreyer,
Benson, Daingerfield, Daubigny, Pintoricchio,
Gainsborough, others. Exhibition from March
10.

March 17, Saturday afternoon. Parke-Bernet Gal-
eries: Furniture and decorations, French XVIII
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table porcelain, Russian ikons and bronzes.
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March 19 and 20, Monday and Tuesday after-
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Merion, Pa. Autograph letters of the Presidents
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hibition from Mar. 15.

March 22, Thursday evening. Parke-Bernet Gal-
eries: Modern French paintings from the col-
lection of Walter P. Chrysler, Jr. Six examples
by Picasso representing various phases of his
work; canvases by Renoir, Manet, Gauguin, Ce-
zanne, Derain, Braque, Toulouse-Lautrec, Rou-
ault, Chirico, Matisse, Soutine, Daumier, Modig-
liani, Lurcat, Leger, Miro, Masson, Gris, Arp
and others. Exhibition from Mar. 17.

The Auction Mart

Appearing in order are the name of the artist, the
title, the name of the sale, the buyer (if any an-
nounced), and the price. P-A indicates the Plaza
Art Galleries; P-B stands for Parke-Bernet Gal-
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Charles Sessler 9,250
Romney: *Mrs. John Chaworth Musters* (P-
B, McCann) Julius Weitzner 8,000
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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

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4TH ANNUAL EXHIBITION OF PAINTINGS, SCULPTURE AND PRINTS BY NEGRO ARTISTS OF AMERICA. Apr. 1-28. Atlanta University. Open to all Negro artists. Media: oils, sculpture, prints. Prizes totalling \$1,400. Work due March 22. For further information write Chairman, Exhibition Committee, Atlanta University, Atlanta, Ga.

Indiana, Pa.

2ND ANNUAL COOPERATIVE ART EXHIBITION. Apr. 28-May 28. State Teachers College. Open to all artists. Media: oil and watercolor. Jury. Prizes of \$350. Entry fee \$2.00. Entry cards due Apr. 10. Work due Apr. 20. For further information write Orval Kipp, Director of Art Department, State Teachers College, Indiana, Pa.

Jackson, Miss.

4TH ANNUAL NATIONAL WATERCOLOR EXHIBITION. April 1-30. Municipal Art Gallery. Open to all artists. Media: watercolor, gouache, drawings, tempera and pastels. Jury. Prizes of \$100. Entry cards and work due March 20. For further information write Mississippi Art Association, Municipal Art Gallery, 839 North State Street, Jackson, Miss.

Jersey City, N. J.

PAINTERS AND SCULPTORS SOCIETY OF NEW JERSEY, INC., NATIONAL EXHIBITION. May 7-28. Jersey City Museum. Open to all artists. Prizes. Jury. Media: oil, sculpture, watercolor, pastels, gouache, black and white. Entry fee \$3.50 for non-members. Entries due Apr. 30. For further information and entry blanks write Ward Mount, 74 Sherman Pl., Jersey City, N. J.

Laguna Beach, Calif.

4TH NATIONAL PRINT AND DRAWING EXHIBITION. May 1-30. Laguna Beach Art Gallery. Open to all artists. Jury. Prizes. Entry cards available March 1. Entry cards due Apr. 20. Work due Apr. 25. For further information write George N. Brown, Exhibition Chairman, c/o Laguna Beach Art Gallery, Laguna Beach, Calif.

New York, N. Y.

53RD ANNUAL EXHIBITION OF THE NATIONAL ASSOCIATION OF WOMEN ARTISTS. April 21-May 19. National Academy of Design. Open to members of the Association. Media: oil, watercolor, black and white, sculpture, etc. Jury. Prizes. Work due April 11. For further information write Miss Josephine Droege, Executive Secretary, Argent Galleries, 42 West 57th Street, New York 19, N. Y.

ALUMNI ASSOCIATION OF THE AMERICAN ACADEMY IN ROME. To May 14. Open to all artists in teams of not less than two and not more than four. Media: Architecture, landscape architecture, painting, sculpture. The purpose of the contest is a collaborative memorial to Dr. Elmer A. Sperry. Prizes totalling \$1,500. For further information write the American Academy in Rome, 161 Park Avenue, New York 17, N. Y.

NATIONAL ART CLUB JUNIOR ARTIST'S EXHIBITION. May 2-30. National Arts Club, 15 Gramercy Park. Open to all artists under 35 years. All media and photographs. Jury. Prizes. Three entries permissible. Fee for non-members: \$1.00 for each entry accepted. Entry cards available March 15. Work due April 15. Out-of-town entries to be delivered to Budworth & Son, 424 West 52nd St., New York, N. Y.

AUDUBON ARTISTS FOURTH ANNUAL EXHIBITION. Sept. 25-Oct. 13. National Academy of Design. Open to all artists. Media: oil, watercolor, pastel, prints, drawings, and sculpture. Prizes totalling \$1,000. Entry fee \$3.00 for non-members, \$1.50 returned if entries are rejected. For further information write Michael M. Engel, Exhibition Chairman, 470 West 34th St., New York, N. Y.

REGIONAL SHOWS

Albany, N. Y.

10TH REGIONAL EXHIBITION OF ARTISTS OF THE UPPER HUDSON. Apr. 25-June 2. Albany Institute of History and Art. Open to artists living within 100 miles of Albany. Media: oils, watercolors, pastels and sculpture not previously shown at the Institute. Jury. Purchase prize. No entry

cards. Work due by April 14. For further information write John Davis Hatch, Jr., Albany Institute of History and Art, 125 Washington Ave., Albany 6, N. Y.

Detroit, Mich.

DETROIT SOCIETY OF WOMEN PAINTERS AND SCULPTORS 42ND ANNUAL. Mar. 9-23. Scarab Club. Open to active members only. Jury. Prizes. Media: oil, watercolor, sculpture. Prizes in each medium. For further information write Mrs. Frank Lindemann, President, 503 Washington Road, Grosse Pointe 30, Mich.

PALETTE AND BRUSH CLUB. Apr. 1-15. Hudson's Fine Art Galleries. For members only. Media: oil and watercolor. Jury. No prizes. For further information write Mrs. H. E. Nichols, Chairman, 17146 Chapel. Detroit 19, Mich.

Lowell, Mass.

YEAR 'ROUND EXHIBITION. Whistler's Birthplace. Open to all artists. Media: all. Entry fee \$1.50. For further information write John G. Wolcott, President, 236 Fairmount St., Lowell, Mass.

Milwaukee, Wisc.

31ST ANNUAL WISCONSIN ARTISTS EXHIBITION. Apr. 4-May 6. Milwaukee Art Institute. Open to artists residing in Wisconsin. Media: oil, sculpture, watercolor, drawing. Jury. Prizes of \$500. Entry cards and work due by March 25. For further information write Milwaukee Art Institute, 772 North Jefferson St., Milwaukee 2, Wisc.

Minneapolis, Minn.

SCULPTURE EXHIBITION. May 1-31. Walker Art Center. Open to sculptors with present or past residence in Minnesota. North and South Dakota, Iowa, Wisconsin. Media: all. Works must have been executed in past 5 years and never previously exhibited in Minnesota Sculpture Exhibition. No entry fee. Jury. Purchase prizes. For further information and entry cards write Miss Alice Dwyer, Walker Art Center, 1710 Lyndale Ave. S., Minneapolis 3, Minn.

Parkersburg, W. Va.

PARKERSBURG ANNUAL REGIONAL EXHIBITION. Apr. 8-May 6. Parkersburg Fine Arts Center. Open to residents of Ohio, West Va., Va., Ky., Penn., and Washington, D. C. Media: oils and watercolors. Entry cards available. Jury. Prizes. Entry cards due March 28.

Rochester, N. Y.

ANNUAL ROCHESTER FINGER LAKES EXHIBITION. Rochester Memorial Art Gallery. Open to artists of 19 counties in Western New York. Jury. Purchase prizes. No fees. Entry blanks due Apr. 21. Work due Apr. 23. For further information write Miss Isabel C. Herdle, Assistant Director, Rochester Memorial Art Gallery, Rochester 7, New York.

San Francisco, Calif.

1ST ANNUAL EXHIBITION OF OIL PAINTINGS. Apr. 15-May 7. Pent House Gallery. Open to California resident members of the American Artists Professional

League. Media: oil. Canvases must be under 25x30 in size. Prizes of \$200. Work due Apr. 1-6. For further information write Pent House Gallery, 133 Geary St., San Francisco, Calif.

Tulsa, Okla.

OKLAHOMA ARTISTS ANNUAL EXHIBITION. May 1-31. Philbrook Art Center. Open to all Oklahoma Artists. Media: oil, watercolor, prints. Entry fee 50c for each entry. Jury. Three prizes in each medium. Entries due Apr. 24. For further information write Bernard Frazier, Philbrook Art Center, 2727 Rockford Road, Tulsa 5, Okla.

Washington, D. C.

NATIONAL ARMY COMPETITION EXHIBITION. July 1-31. National Gallery of Art. Open to all soldiers. Media: painting, sculpture, drawing, etc. Prizes. Send entries to local service command headquarters for preliminary regional exhibition.

Of Russian Birth

The first group exhibition of work by Russian artists in more than two decades is currently being held at the Society of the Four Arts, Palm Beach through Mar. 12. Organized to present the accomplishment and influence of contemporary artists of Russian birth, the scope of the exhibition was necessarily limited, due to the wartime impossibility of obtaining works direct from the Soviet Union. Despite this handicap, the Society has arranged a good-sized showing of 133 paintings, sculptures and graphic works, borrowing from museums, dealers and private collectors.

Included in the group of painters represented are Boris Anisfeld, Eugene Berman, Peter Blume, David Burliuk, Nicolai Cikovsky, Gregory Gluckmann, Arshile Gorky, Morris Hirschfeld, Wassily Kandinsky, Benjamin Kopman, Anatol Shulkin, Miron Sokole, Chaim Soutine, Pavel Tchelitchev and Max Weber.

New Cleveland Advisers

Four new members were elected to the Advisory Council of the Cleveland Museum of Art by the Board of Trustees, director William M. Milliken announces. The new members are: Elroy J. Kulas, Helen Humphreys, Herbert F. Leisy and A. M. Luntz.

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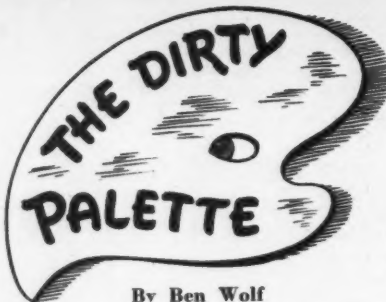
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By Ben Wolf

I was halfway through lunch the other day, when, mostly to make conversation, I said to the editor, "Did you ever think of running a gossip column?" Frankly, I expected in response that especially unpleasant look he is wont to assume, particularly when reading my copy. To my surprise, he exclaimed, with that other look, the one he gets when an issue is finally on the press, "Best idea you ever had!" I should like to go on record as stoutly denying this accusation; as a matter of fact, it may well prove my worst. But, here it is, and I hope you like it, as I am depending on you to send me any items of interest you might come across.

The Lafayette Hotel in the Village has long been the meeting place for New York's artists, writers, and those difficult to classify. A game entailing blindfold drawing has recently become popular among the members of the "Lafayette Escadrille" and interest has grown to such proportions that studio blindfold parties are becoming the rage. A recent one was attended by Alexander Brook, Niles Spencer, Louis Bouche and Micha Reznikoff . . . Careful boys, you might inadvertently give birth to a new school of painting.

Frustration, Inc.

A tailor of merit once said,
"An artist I'll be 'ere I'm dead,"
So he closed up his store,
And made paintings galore,
Of left-footed ladies instead.

Don't fail to see John Nesbitt's new movie short, *The Passing Parade*, devoted to American art and artists. While it leaves something to be desired (I feel it could have gone into the subject a little deeper), it is a good start and Mr. Nesbitt is to be congratulated. Let's have more like it. John Sloan, Thomas Benton, Reginald Marsh, Raphael Soyer, and the Albright brothers, Ivan and Malvin, are among the actors. The Al-

brights are shown at work in their studio on a picture for the movie version of Oscar Wilde's *Picture of Dorian Grey*, and it looked the ultimate of their specialty of decay. It was as though the now famous painting of the worm-eaten door with its mouldy wreath had swung open disclosing Dorian in his final state of complete degeneration. Aside to the Museum of Modern Art: You'd better get a print of this film for the library.

This isn't a new story, but just in case you hadn't heard. . . . Reginald Marsh, after much trouble and preparation, finally shipped out as an artist correspondent for *Life*. When the ship he was traveling on crossed the equator, the time-honored initiations got under way. The boys would appear to have been unduly rough with Mr. Marsh. . . . They broke his right arm. P. S. He is not left-handed but he did the job. At least this is the way we heard it.

A famous refugee artist of my acquaintance replied in a letter of thanks to the author of a book on painting in which a flattering discussion of his work had been included: "Dear Sir, Your book has come to my attention and I assure you I shall overlook it at my first opportunity."

Trial by Jury

Pepsi-Cola hits the spot,
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The Animal Kingdom

It might be that, witnessing the mess men have made of our world, our artists are turning with relief to the animal kingdom; for bird, fish and the lower vertebrates are assuming greater importance in subject matter this exhibition season. Not formal nature lovers, these artists draw their little friends with either vigor or whimsy. For example, at the Norlyst Gallery through Mar. 3 George S. Greene is showing owls and fish in both veins.

Greene is an art teacher at the Lawrenceville School in New Jersey, and works mostly in gouache and watercolor. He is at his best when painting in greys, browns and black, for the strong tones skillfully used give him a strength he lacks in his more romantic and pastel works. *Hungry Bird*, *Mother and Child* (owls all) and *Descent* are striking pictures. The abstraction, *Christmas Music*, which is one of the few oils exhibited, is also well done.—J. K. R.

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Picasso Popularity

[Continued from page 10]

black outlines. It might be called a sensational painting—so daringly, purposefully macabre, so calculatedly balanced in volumes. *Girl with a Cock* is well-known and again the epitome of another phase of Picasso. *Seated Woman in a Garden*, also 1938, is the painted version of *Woman in an Armchair*, the subject of a number of Picasso drawings. The painting admixes sharp, cruel, divisioning of the figure with softly painted foliations trellising innocently around the figure.

The 17 paintings shown date from 1908 and include four handsome still lifes from different periods. Among the drawings are *Lysistrata* and *Minotaur*; several outline drawings of women's heads, including Mrs. Callery's. Etchings include a print of the *Minotaur-machis*.—MAUDE RILEY.

Albert Sterner Speaks

[Continued from page 23]

to accept and allow harmonic relationships to play upon. The value of musical analogy to explain the more concrete media of painting or sculpture is however very debatable.

No. 9. Finally, as one reads this axiom which Mr. Pearson believes, by its application to the products of the Modern Art Movement, to be the renaissance of the creative spirit of man, it is difficult to suppress a smile. More to the point for the regeneration of man's creative spirit might be an axiom devised to arrest the general chaos, disorder, vandalism, world destruction and decadence we are now experiencing.

I am afraid that the Modern Art Movement, small factor that it is in the world disorder, stems from it.

Scholarship Competition

The Art Students League of New York has announced the opening of its Annual Out of Town Scholarship Competition, offering \$2,500 in scholarships. Winners of the ten scholarships will receive tuition for two daily classes for a period of one term at the League (eight and one-half months).

Interested students should submit work in any medium from life, antique, landscape, portrait or illustration classes. Works should be sent in flat and unframed. Photographs and drawings of sculptures are acceptable. All applicants should write first to the Student Aid Competition, Art Students' League, 215 West 57th St., New York 19, N. Y. Awards will be made by a jury selected by the school's Board.

Bennett Cerf in his column, *Trade Winds*, in *The Saturday Review of Literature* tells of the customer who delighted the Woodward and Lothrop Book Department by demanding "The Autobiography of Stevedore Dali."

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League's Annual Dinner

On Saturday night, February 24, at famed Salmagundi Club in New York City, occurred the Annual Dinner of the League. As National President Williams recalled in opening the program, this marked the 16th of these annuals and it was one of the most successful.

It was so much of a success that the 200 guests bulged the limit set by the fire marshal as to the number who might foregather in even so large a place as spacious Salmagundi. So, of necessity, there were a number who had to be turned away.

Also the fire marshal was a bit finicky about smoking. Quite a number chafed somewhat at this ban, but there were those who were less fortunate in their cigarette supply who took it stoically. Anyway, it was a most successful evening.

Mr. Williams spoke of the Board Members who worked hard and unself-

ishly throughout the year, without lime-light or recognition. Most of them were present and he called the roll and brought each one to his feet to receive a hearty applause.

Program

The Officers of the Board made short reports or statements, after which the awarding of prizes for participation in American Art Week was made. Mrs. Florence Lloyd Hohman, National Chairman of Regional Chapters announced the winners and the prizes.

State Winners

The first place went to Tennessee whose State Chairman, Mrs. John H. Lehman, was present and received the award. The second prize went to North Carolina. Three states, in the opinion of the jury, composed of Gordon Grant, Nils Hogner and Wilford S. Conrow, were equally meritorious for third place,

so another prize was added to the list. The winners were privileged to choose in the order of their respective standings from the attractive prizes.

Prizes

ETCHINGS: R.F.D. by Martin Lewis, *Booth Bay Harbor* by James E. Allen, *Cavendish Common* by John Taylor Arms, *Raleigh Tavern* by Samuel Chamberlain.

Timothy Cole's wood engraving of Wilford S. Conrow's painting of Washington.

Blue Ribbons for Honorable Mention were bestowed upon California, Indiana, Connecticut, Maine and Georgia.

Red Ribbons for Special Commendation were also given to Puerto Rico, Ohio, Louisiana, Washington, D. C., Michigan, Wyoming and Colorado.

Mrs. Hohman then made a report on the rehabilitation work, paying tribute to those who have so ably and wholeheartedly labored and rendered telling support in this worthy project. She announced that the first prize in this work had been awarded to the Iowa Chapter. This was the painting by Orlando Roland entitled, *Pas de Calais*.

Election of Board Members

The term of office for three members of the Board who are also officers expires with this fiscal year. They are F. Ballard Williams, Albert T. Reid and Wilford S. Conrow. The nominating committee announced they had been chosen to succeed themselves for another term of three years. They were then elected by the League body.

Honor Roll

The success of the Honor Roll has been a bit startling to the Board and the report by its National Chairman, Edmund Magrath, and its National Director, Paul W. Whitener, was listened to with great interest. Mr. Whitener made the awards and announced the names of the persons for whom these honors had been created.

As he handed out the awards he read the citations on each one. These we will have to omit until a later issue. Here are the names of the States and those they selected to honor:

- To Arizona: State Chapter, In Honor of Garnet Davey Grosse.
- To Arizona: Monday Club of Prescott, In Honor of Kate Cory.
- To Arizona: Seraptonist Club, Flagstaff, In Honor of Lillian Wilhelm Smith.
- To Arizona: Scottsdale Society of Artists, In Honor of Elizabeth L. Harrison.
- To Arizona: First Families of Arizona, In Honor of Elizabeth Oldacher.
- To New Jersey: State Chapter, In Honor of Florence Topping Green.
- To New York: Catskill Chapter, In Honor of Ralph Blakelock.
- To New York: New York City Chapter, In Honor of Walter Beck.
- To Puerto Rico, In Honor of Gretchen Wood School of Art.
- To Massachusetts: State Chapter, In Honor of Frank W. Benson.
- To North Carolina: State Chapter, In Honor of Charles W. Bagley.
- To Michigan: State Chapter, In Honor of William Greason.

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To Vermont: State Chapter, In Honor of Clara Ward Reynolds.
To Illinois: Florence Thomas Dingle, In Honor of Arthur D. Lord.

The beautiful scrolls with this award and containing its citation is the work of the outstanding designer Edward B. Edwards, and is a beautiful thing in its very simplicity. We hope to reproduce this and a description of its composition in a future issue.

Honor Roll Cup

A beautiful silver cup standing more than two feet in height has been set up and will have the record of the annual winners engraved upon it. The name of Arizona as the winner for 1944 is already inscribed thereon, and Arizona will also have the distinction of being the first on this list, no matter how many others shall follow.

Illustrated Talk on Color

John Scott Williams gave his exposition on color which was profusely illustrated with color picture slides. Included in his talk was color in the making of stained glass windows, and in the production of large glazed murals such as he did for the New York World's Fair and which are now in the Grand Terminal Station in Cleveland.

The whole was profusely illustrated as he showed the various ingredients and processes in their composition. He was assisted by none other than the distinguished Dr. William Churchill, who Mr. Williams cited for his engineering ability if not for his adeptness with a picture projection machine.

Your correspondent wishes he might report Mr. Williams' talk in a scholarly manner but "Scotty" swims far out beyond our depth.

Altogether it was a great night. Everyone said so.

And the League gained 458 in membership in the past year.

—ALBERT T. REID.

Mr. Whitener Speaks

Paul E. Whitener, National Director of Honor Roll and State Chairman for North Carolina, made an interesting talk at the dinner. It was short, informative and inspirational and well merits printing here. We quote:

"We have reason to believe that our progress on the American Artists Professional League's Honor Roll Plan has been good. If it has, it is because we, as the workers throughout America, believe in the Honor Roll and the principles for which it stands. As such, the praise belongs to no one individual, no one chapter; but, to all of us.

"In that it seems, we find the far-reaching goodness brought into being by this idea; for, its very nature is akin to the principles laid down by the founders of this great nation; namely to recognize, to remember and to honor the rights and deeds of our fellow citizens.

In so doing, we, all of us together, have taken to ourselves the challenge which, by carrying on, will contribute immeasurably to the good will, the promotion, the success of our American Art and make it a greater agent for

the social good will of our people.

"The achievement this year is good. Still, that should and does speak for itself. If this issue were a tangible object, something which we could hold in our hand, lift it to the sun and see it in perspective, we would see that, even though it is good, there is yet so much to do. Yet, there is an utmost confidence in our ability to carry on.

"The thing which is of most importance at the moment is the real significance created by our mutual effort. Herein lies the future of the Honor Roll Plan. And that, Mr. President, is the grand spirit of co-operation which has been given to this effort.

"Whether each individual chapter has been able to participate by way of an actual membership, or whether it was through expressing a sincere wish to do so makes no difference, the final result is, in significance, the same. The thing which counts is that the urn of unity which came into being when the League was founded has been enriched by this co-operation.

"That, is something to think about!

"Let us weigh it in our minds; ponder over it, consider it, and it is believed that we will agree upon the premise that, with this kind of co-operative spirit, we have and can yet give much to the future of America; for it is within this kind of co-operation that we find the strength, the purpose, yes, the very life and progress of Democracy."

Washington

The Tacoma Chapter of the League has increased its membership by more than thirty new members. Mrs. Augustin Haughland, Art Week Director for that city, has carried out a most successful program in celebrating our annual event, Nov. 1-7. A very sincere vote of thanks goes out to him now for the organization of a strong, active chapter to carry on the League work in the future.

American Drawing Biennial

[Continued from page 6]

by Julien Binford, *Girl with an Apple* by Lily Harmon, *Meredith Lee* by Myer Abel, *Shipyard* by Gifford Beal (much more sensitive than his paintings), *Afternoon at the Circus* by Preston Blair, *Prisoner* by Julius Bloch, sketch for *Jury for Trial of a Shepherd* for *Murder* by Ernest L. Blumenschein, *Winter* by Louis Bouché, *Nude* by Nicolai Cikovsky, *Mother and Child* by Paul Clemens.

Still others are *Swing by the Knees* by John Steuart Curry, *Child's Dream in Wartime* by Francis de Erdely (juror—not in competition), *Cats Playing* by Rosella Hartman, *Dying Woman* by Alexander Ignatiev, *Bathers* by Benjamin Kopman, *Young Girl* by Leon Kroll, *Soldier*, *Ascension Island* by Jack Levine, *Freighters* by Charles Locke, *Along the Railroad* by Antonio Martino, *Studies of Ida May* by John L. Costigan, *After the Bombing*, *Valognes* by Ogden M. Pleissner, *Crucifixion* by Fred Nagler, *Huckster* by Andrée Ruellan, *A Friend* by Kuniyoshi and *Study of John Hommel* by Eugene Speicher.

The exhibition, cleverly presented on tinted revetted walls, will be on view to April 22.

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Albany Institute of History and Art
To Mar. 10: American Drawing
Annual; Paintings; George A. Per-
rett.

ANDOVER, MASS.
Addison Gallery of American Art
To Mar. 19: Objects Without Sub-
jects.

BLOOMINGTON, IND.
Indiana University Mar. 4-25: Fin-
nish Textiles.

BOSTON, MASS.
Copley Society of Boston To Mar.
9: Paintings, Margaret Fitzhugh
Broune and Marion P. Stoen; Mar.
12-23: Adelaide C. Chase Memo-
rial.

Guild of Boston Artists To Mar. 10:
Watercolor William Jewell.
Museum of Fine Arts To Mar. 12:
Paintings and Watercolors, Dennis
Miller Bunker.

Robert C. Vose Galleries To Mar. 3:
19th Century British Artists.

BUFFALO, N. Y.
Albright Art Gallery Mar. 7-Apr. 1:
Annual Western New York Exhi-
bition.

Art Institute To Mar. 14: Paint-
ings, Merchant Seamen of the
United States.

CAMBRIDGE, MASS.
Fogg Museum To Apr. 29: 20th
Century French Graphic Art; Chi-
nese Paintings.

CHICAGO, ILL.
Art Institute To Mar. 19: Naval
Aviation Training Cartoons; To
Mar. 12: Prints and Drawings,
Leopoldo Mendes; To Mar. 25: The
Hudson River School.

Pokras Gallery To Mar. 11: Works
of Robert Von Neumann.

CINCINNATI, OHIO
Art Museum To Apr. 1: Contem-
porary American Prints; Mar. 3-13:
Work of Fred Pye and Alene Ro-
bert; Mar. 10-Apr. 8: Contem-
porary American Painting.

Taft Museum To Mar. 25: Woman's
Club Annual Exhibition.

CLEARWATER, FLA.
Art Museum To Mar. 5: Artist Mem-
bers Exhibition; Mar. 8-26: Geo-
rgine Shillard Retrospective.

CLEVELAND, OHIO
Museum of Art Mar.: Wings Over
Pacific; Lithographs, Stow Wen-
genroth.

COLUMBUS, OHIO
Columbus Gallery of Fine Arts Mar.
1-10: Russian Icons; Mar. 2-30:
European War Zones; Mar. 10-30:
Modern Painters as Sculptors.

DALLAS, TEX.
Museum of Fine Arts To Mar. 9:
Paintings, Clyde Clark; To Mar.
20: Drawings, E. G. Eisenlohr;
Dallas Owned Art, Mar. 11-Apr. 6:
Paintings, Florence McClung.

DAVENPORT, IOWA
Davenport Municipal Art Gallery
Mar. 4-25: Watercolors, Dong King-
man; Mar. 12-Apr. 2: "Look at
Your Neighborhood."

DAYTON, OHIO
Art Institute Mar.: Bird and Flower
Paintings.

DELAWARE, OHIO
Wesleyan University Mar. 5-23: Ohio
Watercolor Society Annual.

HOUSTON, TEX.
Museum of Fine Arts To Mar. 11:
Annual Exhibition of Houston Art-
ists.

INDIANAPOLIS, IND.
John Herron Art Institute To Mar.
18: Lessee J. Rosenwald Collec-
tion of Old Master Engravings.

KANSAS CITY, MO.
William Rockhill Nelson Gallery
Mar.: Ceramics of the Occident and
Orient.

LAGUNA BEACH, CALIF.
Laguna Beach Art Association Mar.
5-19: Emotional Design in Paint-
ing.

LOS ANGELES, CALIF.
Los Angeles County Museum To
Apr. 22: American Drawing Bien-
nial; Mar. 2-Apr. 1: Watercolors,
Vanessa Helder.

Municipal Art Commission Mar.:
Riverside Art Association.
Stendahl Art Galleries Mar.: Group
Exhibition.

MEMPHIS, TENN.
Brooks Memorial Art Gallery Mar.
2-28: Ceramics; Mar. 8-28: Paint-
ings, Frederick Waugh.

MILWAUKEE, WISC.
Milwaukee Art Institute To Mar.
14: Modern Drawings.

Milwaukee-Downer College Mar. 1-
10: Civic Design, Alexander F.
Bick; Mar. 10-31: Watercolor and
Drawing Group.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts To

Mar. 10: French Portrait Engrav-
ings; Mar. 4-Apr. 18: Art of the
Church; Mar. 13-Apr. 18: Durer.
Walker Art Center To Mar. 23:
Winslow Homer.

NEWARK, N. J.
Newark Museum Mar.: Arts of the
United Nations; Pottery; Mar. 4-
25: Modern Dutch Art.

NEW HAVEN, CONN.
Yale Gallery of Fine Arts To Mar.
25: Duchamps-Villon.

NEW ORLEANS, LA.
Arts and Crafts Club To Mar. 14:
Heimann Collection of Old Masters.

OAKLAND, CALIF.
Oakland Art Gallery Mar. 4-Apr. 1:
Annual Exhibition of Oils and
Sculpture.

PHILADELPHIA, PA.
Pennsylvania Academy of Fine Arts
Mar. 10-25: Work by Fellowships
of the Academy.

Art Alliance To Mar. 11: Paintings,
Darrel Austin; War Satires, Arthur
Seyk; Silk Screen Fabrics, June
Gross; To Mar. 18: Paintings, Moise
Kisling; Mar. 13-Apr. 8: Sculpture,
Mitsi Solomon.

Philadelphia Museum To Apr. 8:
American Art; French 18th Cen-
tury Prints; Mar. 7-Apr. 1: The
Eight.

Print Club To Mar. 7: Annual Ex-
hibition of American Prints; Con-
temporary Prints.

PITTSBURGH, PA.
Carnegie Institute To Mar. 15: An-
nual Exhibition of Associated Art-
ists of Pittsburgh; To Mar. 18:
Portrait Exhibition; To Mar. 25:
Selections from Watercolor Exhi-
bition of the Art Institute of
Chicago.

A. C. A. Gallery (63E57) Mar. 13-
31: Paintings, Anton Refregier.
N. M. Acquavella (38E57) Mar.:
Old Masters.

H. V. Allison (32E57) Mar.: Etch-
ings.

American-British Art Center (44W
56) To Mar. 3: Paintings and
Drawings, Everett Shinn; Mar. 5-
17: Watercolors, T. A. McCormack.
An American Place (509 Madison)
To Mar. 22: Paintings, Georgia
O'Keeffe.

Argent Galleries (42W57) To Mar.
3: Paintings, Donna Miller and
LaVera Pohl; Mar. 5-17: Paint-
ings, Margaret Cooper, Edith Ab-
bott; Etchings, Isabella Markell.

Artist Associates (138W15) To
Mar. 10: Watercolors, Nova; Mar.
12-31: Gouaches, Charles Keller.
Art of This Century (30W57) To
Mar. 10: Sculpture, Giacometti;
Bottles, Vail.

Associated American Artists (711
Fifth at 56) To Mar. 3: Paintings,
Henry Botkin; Mar. 5-24: Paint-
ings, Carlos Lopez.

Babcock Galleries (38E57) To Mar.
10: Gouaches, Sol Wilson.
Barzansky Galleries (664 Madison
at 61) Mar. 1-15: Paintings of
Florence.

Bignou Gallery (32E57) To Mar.
10: Paintings, F. Matousek.
Bonestell Gallery (18E57) To Mar.
3: Paintings, Le Clair; Mural
Sketches, La Palme; Mar. 5-17:
Paintings, Lucio Lopez-Rey.

Mortimer Brandt Gallery (15E57)
To Mar. 10: Paintings, Giglio
Dante; Mar. 10-23: Paintings,
Maurice Sievan.

Buchholz Gallery (32E57) To Mar.
17: Picasso.

Carroll Carstairs (11E57) To Mar.
12: Modern French Prints; From
Mar. 12: Flowers, Suzanne Car-
vallo.

Chapellier Gallery (48E57) Mar.:
American and European Old Mas-
ters.

Contemporary Arts, Inc. (106E57)
Mar. 5-23: Paintings, Sigmund Kos-
low.

Demotte, Inc. (39E51) To Mar. 10:
Paintings, Marion Roper-Caldbeck.
Downtown Gallery (43E51) Mar.:
Julien Levi and Others.

Durand-Ruel (12E57) Mar. 6-31:
Paintings, Donati.

Durlacher Bros. (11E57) Mar. 5-
31: Paintings and Sculpture of St.
Jerome.

Duven Brothers, Inc. (720 Fifth)
Mar.: Old Masters.

8th Street Gallery (33W8) To Mar.
5: Paintings, William Fisher; Mar.
5-15: Sale Sponsored by American
Red Cross.

PLAINFIELD, N. J.
Plainfield Art Association Gallery
To Mar. 11: Oils and Drawings,
Anna E. Melzer.

PORTLAND, ORE.
Portland Art Museum Mar. 7-28:
Paintings and Drawings, Marine
Combat Artists.

ST. LOUIS, MO.
City Art Museum To Mar. 12: An-
nual Contemporary American Ex-
hibition; To Mar. 21: Latin Amer-
ican Prints; Mar. 3-31: Work by
Local Artists; Mar. 10-Apr. 15:
20th Century French Painting.

SACRAMENTO, CALIF.
Crocker Art Gallery Mar. 1-25: Lu-
cien Labaudt Retrospective Ex-
hibition; Society of American Etch-
ers.

SAN ANTONIO, TEX.
Witte Memorial Museum To Mar.
7: Paintings, Ralph Rountree.

SAN DIEGO, CALIF.
Fine Arts Gallery Mar.: Paintings,
Elsie Kimberly; Paintings and
Drawings, Chang Shu-Chai; Albrecht
Durer; Old Masters and Contem-
porary American Paintings from Per-
manent Collection.

SAN FRANCISCO, CALIF.
California Palace of the Legion of
Honor Mar. 4-Apr. 1: War Sketches,
Gregor Duncan; Watercolors, Mil-
dred Williams; Mar. 8-29: Built in
U. S. A.; Mar.: Bronzes, Theodore
Riviere and Arthur Putnam.

Pent House Gallery Mar.: Contem-
porary California Artists.

San Francisco Museum of Art To
Mar. 18: Paintings, Victor Arnaud-
loff, Karl Baumann, Antonio Gat-
torno, Clarence Hinkle; Contem-
porary Ethiopian Paintings.

Feigl Gallery (601 Madison at 58)
To Mar. 17: Modern European
Paintings.

Ferargil Galleries (63E57) To Mar.
10: Paintings, Agnes Tait and Er-
nest Lawson.

460 Park Avenue (460 Park at 57)
Mar.: Contemporary American Por-
traits; Mar. 5-17: "The Art Direc-
tor Paints His Wife."

Frick Collection (1E70) Mar.: Per-
manent Collection.

Galerie St. Etienne (46W57) To
Mar. 31: Views of Vienna.

Gallery of St. Paul Guild (117E57)
Mar. 5-15: Paintings and Etchings,
Lino S. Lipinsky.

Grand Central Art Galleries (55E
57) Mar. 5-24: Paintings, Mira.

International Print Society (38W
57) To Mar. 17: Paintings and
Prints, Henry Mark.

Kennedy & Co. (75E Fifth at 60)
Mar.: Lithographs, Whistler.

Kleemann Galleries (65E57) To
Mar. 5: Modern Paintings; To Mar.
31: French and American Draw-
ings and Prints.

Knoedler and Co. (14E57) Mar. 5-
24: Paintings, Eric Isenburger.

Kraushaar Galleries (32E57) Mar.
5-24: Paintings, Iver Rose.

Mortimer Levitt Gallery (16W57)
Mar. 5-24: Paintings, Marjorie
Bishop.

John Levy Gallery (11E57) Mar.:
Old Masters.

Julien Levy Gallery (42E57) Mar.
6-31: Paintings and Drawings,
Gorky.

Lilienfeld Galleries (21E57) Mar.
5-17: Paintings, Hubert Landau.

Macbeth Gallery (11E57) To Mar.
10: Paintings and Watercolors,
Maurice Becker.

Madison Square Garden From Mar.
12: National Antiques Exhibition.

Marquie Gallery (16W57) Mar. 6-
24: Paintings, Arnold Friedman.

Pierre Matisse (41E57) Mar.: Mod-
ern French Paintings.

Metropolitan Museum of Art (Fifth
Ave. at 82) Mar.: William Mount
and His Circle; Costumes; Textiles;
16th Century French Prints; Greek
Paintings; From Mar. 7: Costumes
from China.

Midtown Galleries (605 Madison)
Mar. 12-31: Drawings, Paul Cad-
mus.

Milch Galleries (108W57) To Mar.
10: Watercolors, Eliot O'Hara;
Mar. 12-31: Selected American Art-
ists.

Modern Art Studio (637 Madison at
59) To Mar. 12: Etchings, Ralph
Fabri.

Morton Galleries (222W59) To Mar.
10: Watercolors, Emil Holzhauer;

SPRINGFIELD, MASS.
George Walter Vincent Smith Art
Gallery Mar. 4-25: Paintings, Jean
Charlot; American Color Print So-
ciety.

Museum of Fine Arts Mar. 9-Apr.
13: Paintings, Thomas Eakins.

SYRACUSE, N. Y.
Syracuse Museum of Fine Arts Mar.
4-25: Paintings, Van Gogh.

TERRE HAUTE, IND.
Swope Art Gallery To Mar. 5: Po-
teries; Mar. 11-Apr.: Anniversary
Exhibition.

TULSA, OKLA.
Philbrook Art Center To Mar. 8:
Tulsa Collection of Contemporary
Art; Paintings, Emil Bisttram,
Sculpture, Margaret Reese; Mar. 8-
31: National Association of Wo-
men Artists Black and White Exhi-
bition.

UTICA, N. Y.
Munson-Williams-Proctor Institute
Mar. 11-Apr. 1: Paintings, Charles
Burchfield.

WASHINGTON, D. C.
National Gallery, Smithsonian In-
stitution To Mar. 11: Etchings, Geo-
Kloss.

Phillips Memorial Gallery To Mar.
26: Ceramics, Leo Halpern.

WEST PALM BEACH, FLA.
Norton Gallery and School of Art
Mar. 9-30: Annual Members' Ex-
hibition.

WILLIAMSTOWN, MASS.
Lawrence Art Museum To Mar. 15:
Paintings, Marsden Hartley.

WOODSTOCK, N. Y.
Rudolph Galleries Mar.: Group Ex-
hibition of Small Paintings.

WORCESTER, MASS.
Worcester Art Museum To Mar. 18:
Contemporary American Paintings.

EXHIBITIONS IN NEW YORK CITY

Mar. 12-24: Watercolors, Cpl.
Henry Wiss.

Museum of Modern Art (11W53)
To Mar. 18: Power in the Pacific:
Recent Loans and Acquisitions; To
Mar. 13: French Photography.

Museum of Non-Objective Painting
(24E54) To Mar. 15: Loan Exhi-
bition; From Mar. 15: Kandinsky.

Jerome Myers Gallery (1007 Car-
negie Hall) To Apr. 1: Self Por-
traits, Jerome Myers.

Newhouse Galleries (15E57) Mar.:
European and American Masters.

Harry Shaw Newman Gallery (104
Print Shop) (150 Lexington at 50)
To Mar. 15: Paintings, John F.
Kennet.

New York Historical Society (119
Central Park West at 77) Mar.:
"Our G.I.'s in Seven Wars"; The
World of Washington Irving.

Nierendorf Gallery (53E57) Mar.:
Paintings, Klee.

Niveau Gallery (63E57) Mar.:
French Masters.

Norlyst Gallery (59W56) Mar. 4-
14: Paintings, Lorna, Louis, and
Sophie Ferstadt.

Norton Galleries (108E57) To Mar.
15: Paintings, John Z. Miller.

Oestreich's (1208 Sixth at 47)
Mar.: Color Prints, Old Masters
and Moderns.

Passedoit Gallery (121E57) To Mar.
10: Paintings, Ozonant.

Perls Gallery (32E58) Mar. 5-31:
Paintings, Tschacbasov.

Pinacotheca (20W58) To Mar. 10:
Paintings, Dan Harris.

Rehn Gallery (683 Fifth at 54) To
Mar. 10: Paintings, Rosella Hart-
man.

RoKo Gallery (51 Greenwich Ave.)
To Mar. 12: Paintings, John An-
derson.

Paul Rosenberg & Co. (16E57) To
Mar. 3: Paintings, Max Weber;
From Mar. 5: Paintings, Helion.

Bertha Schaefer Gallery (32E57)
To Mar. 17: Landscape and Sea-
scape in Modern Painting.

Schaeffer Galleries (61E57) Mar.:
Old Masters.

Schneider-Gabriel Galleries (69E57)
Mar.: Old Masters.

Schultheis Art Galleries (15 Maiden
Lane) Mar.: Old Masters.

Seligmann Galleries (5E57) Mar.:
Old Masters.

E. & A. Silberman (32E57) Mar.:
Old Masters.

Studio Guild (130W57) To Mar.
10: Watercolors, Mary Andrew.

Valentine Gallery (55E57) To Mar.
10: 20 Women by 20 Painters.

Wildenstein and Co. (19E54) Mar.
1-28: Portraits of Children.

Willard Gallery (32E57) To Mar.
24: Paintings, Perle Fine.

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and His Work") with
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color.

CLYDE SINGER, who is overseas "some-
where in the Pacific Isles," has won more
than sixteen prizes for his significant con-
tributions to contemporary American paint-
ing. Among these were the \$500.00 Prize
and Harris Medal by the Art Institute of
Chicago; Lambert Purchase Prize, Pennsyl-
vania Academy; First Hallgarten Prize,
National Academy, and others.

Invited to exhibit at the Carnegie Interna-
tional for four successive years, his bril-
liant career was interrupted for more im-
portant conquests. He was the Assistant
Director of the Butler Art Institute and for
a number of years Art Instructor at the
Youngstown College, and at the Marietta
School of Art.

T. M. Westfall, Associate Professor at
Princeton, wrote: "Mr. Singer's work rep-
resents much that is fine in contemporary
art. His compositions are brilliantly con-
ceived; his balances are varied and subtle.
Yet his pictures are, for the most part, re-
markable simple. In clarity of line there is
often a note reminiscent of the Italian
primitives; yet, at times, they achieve a
grandeur, as in "Sandy Valley," worthy of
El Greco. His startling and harmonious use
of color is extremely varied. The drab win-
ter scenes show a fine perception for color
harmonies, which results in a unity not
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Thus you will want to visit the Galleries not once, but often. There will always be something new and fascinating to reward you.

In a very real sense we want you to feel that these Galleries are your own. Don't hesitate to come in. You may be sure of a warm welcome and our deep desire to help you enjoy these endless treasures. For here in both our New York and Chicago Galleries, month after month, you will have an opportunity to come to know and love the newest creations of America's finest artists.

